THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG

THE MERCHANT OF VENICE

THE WORKS
OF
SHAKESPEARE

THE MERCHANT OF VENICE

EDITED BY

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INTRODUCTION

The Merchant of Venice was first published in 1600, Old Style, *i.e.* before the 25th of March 1601, when two editions appeared in quarto. Their title-pages are:—

> The | Excellent | History of the Mer- | *chant of Venice.* | With the extreme cruelty of *Shylocke* | the Iew towards the saide Merchant, in cut- | *ting a iust pound of his flesh. And the obtaining* | of *Portia,* by the choyse of | *three Caskets;* | Written by W. Shakespeare. | [Printer's device] | Printed by J. Roberts, 1600 |

The running title is:—"*The Comicall History of the Merchant of Venice.*" This is called the First Quarto.

> The most excellent | Historie of the Merchant | *of Venice.* | With the extreame crueltie of *Shylocke* the Iewe | towards the sayd Merchant, in cutting a iust pound | of his flesh: and the obtayning of *Portia* | by the choyse of three | chests. | *As it hath been diuers times acted by the Lord* | *Chamberlaine his Seruants:* | Written by William Shakespeare. | [Printer's device] | At London | Printed by I. R. for Thomas Heyes, | and are to be sold in Paules Church-yard, at the | signe of the Greene Dragon. | 1600.

The running title is:—"*The comicall Historie of the Merchant of Venice.*" This is called the Second Quarto.

The initials of the printer, I. R., are believed to be those of James Roberts, as in the Second Quarto of *Hamlet*, 1604, etc.

The corresponding entries in the Stationers' Register (Arber's Transcript, vol. iii. pp. 122 and 175) are:—

xxii° Iulii [1598].

James Robertes, Entred for his copie under the handes of bothe the wardens, a booke of *the Marchaunt of Venyce or otherwise called the Jewe of Venyce.* PROVIDED that yt bee not prynted by the said James Robertes or anye other whatsoever without lycence first had from the Right honorable the lord Chamberlen . . . . vj[d]

28 octobris [1600].

Thomas haies Entred for his copie under the handes of the Wardens and by consent of master ROBERTES. A booke called *the booke of the merchant of Venyce* . . . . . vj[d]

It has been supposed that Roberts obtained "his copie" by underhand means, and that he was forbidden to print without permission, partly because he had already been fined for issuing catechisms without authority, and partly because the play was known to belong to the Lord Chamberlain's Servants, *i.e.* to Shakespeare's Company. Other conjectures are not wanting. For two years Roberts was assailed on one side by the terrors of a guilty conscience, on the other,

by the opposition of the rightful owners; while Heyes, who was a young printer, determined, with the caution of youth, to publish nothing that was not indisputably his own. How Roberts eventually obtained a licence, why Heyes had in turn to get permission from Roberts, and why, having got it, he published his own copy, and employed Roberts as printer, we do not know. On the whole, external evidence is slightly in favour of the Second Quarto. It is the basis of the First Folio, though it must be admitted that the Folio occasionally agrees with the first, and even reproduces its spelling for several lines together, and also that Heminge and Condell were not good judges of a text. Still, Heyes's MS. seems to have been two years longer than Roberts's in the possession of Shakespeare's Company, and could hardly have been corrupted without his knowledge. Moreover, it contains certain stage-directions which prove that it, or its original, was actually used as a stage copy. Compare III. ii. 239: "open the letter," (Q 2) with "He opens the letter" (Q 1), and V. i. 68: "play Musique" (Q 2) with "Musicke plays" (Q 1).

The evidence of their respective texts had been variously estimated. In speaking of the First Folio, Mr. Furness says: "The text there given is not an independent one, but is a reprint of Heyes's Quarto and the inferior Quarto at that," whereas Dr. Furnivall has brought forward "evidence tending to show the betterness of this second or Heyes Quarto—notwithstanding some worsenesses." I am relieved of the responsibility of deciding where Doctors disagree, by the kindness of Professor Dowden, who generously gave me his own recension (based on Q 2) together with important textual notes which I have incorporated with my own.

For the *apparatus criticus*, I have collated Q 1, Q 2, and F 1; but have taken the readings of later Folios and Quartos from the collation of the Cambridge Editors (2nd ed.) compared with that of Mr. Furness's *Variorum*.

In the textual notes, Q stands for the agreement of the first two Quartos (where they differ, I print Q 1, Q 2) and F, for the Folio of 1623; Q 3, for the Quarto of 1637 (registered 8 July 1619), a careless reprint of Q 2, but containing for the first time "The Actors Names"; Q 4, for the Quarto of 1651: it is merely Q 3 with a new title-page, see *Notes and Queries*, 2nd Series, vol. x. p. 21 (referred to by Mr. Furness); F 2, for the Folio of 1632; F 3, for that of 1664, and F 4, for that of 1685. For the sake of brevity, I generally omit the titles Dr., Professor, Mr., etc., when the information I quote has already appeared in print.

The Date.—A well-known passage in Meres's *Palladis Tamia* [Wyttes Treasurie] has been quoted to prove that *The Merchant of Venice* was written in 1598 or not much earlier; Meres mentions it last in his list of Shakespeare's comedies. This evidence would be more satisfactory if, in the corresponding list of tragedies, the order of time was not neglected. When the *Palladis Tamia* was written, is not known: it was registered a little later than Roberts's Quarto; see Arber's Transcript, vol. iii. p. 125:—

vii° Septembris [1598].

Cuthberte Burbye Entred for his Copie under the wardens handes and master Harsnett a booke, called Wyttes Treasurie, being the second parte of Wittes Comonwealth . . . . vj^{d}

The following is the passage (Arber's *English Garner*, vol. ii. p. 98) :—

"As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latins: so Shakespeare among the English is the most excellent in both kinds for the stage. For Comedy: witness his *Gentlemen of Verona*; his [Comedy of] Errors; his *Love's Labour's Lost*; his *Love's Labour's Won*; [? All's Well that Ends Well] his Mid-summer Night's Dream; and his *Merchant of Venice*. For Tragedy: his RICHARD II., RICHARD III., HENRY IV., KING JOHN, TITUS ANDRONICUS, and his ROMEO *and* JULIET."

In confirmation of what is already known, it has been suggested that Shakespeare may have learnt the pronunciation of Stephano from Jonson's *Every Man in his Humour*, in which he acted in 1598; compare

> My friend Stephano signify, I pray you,—
> *Merchant*, v. 51,

with

> Is not this Stephano my drunken butler?
> *Tempest*, v. 277.

If we could be sure that Shakespeare was indebted to Munday's translation of Sylvain's *Orator*, we should get 1596 as the earliest possible date for the *Merchant*. Munday's translation was dated 1596, and must have been published late in that year or early in the next. The entry in the Stationers' Registers has the words "to be translated," and the English title does not seem to have been determined on when the entry was made. See Arber's Transcript, vol. iii. p. 67 :—

15 Iulii [1596].

Adam Islip Entred for his copie under the handes of master MURGETRODE and the wardens A booke to be translated into Englishe and printed. Called in French *Epitomes De Cent histoires Tragicques partie extraictes des Actes des Romains et Autres* &c. per Alexandre Sylvain . . . . . vj[d]

The title runs as follows:—The Orator: Handling a hundred severall Discourses, in forme of Declamations: Some of the Arguments being drawne from Titus Livius and other ancient Writers, the rest of the authors owne invention: Part of which are of matters happened in our Age. Written in French by Alexander Silvayn, and Englished by L. P. [Lazarus Piot, a nom de guerre of Anthony Munday's] London. Printed for Adam Islip, 1596 [old style]. Declamation 95 is headed: "Of a Jew who would for his debt have a pound of the flesh of a Christian." Then follows the Introduction: "A Jew unto whom a Christian Marchant ought nine hundred crownes, would have summoned him for the same in Turckie: the Marchant, because he would not be discredited, promised to pay the said summe within the tearme of three months, and if he paied it not, he was bound to give him a pound of the flesh of his bodie. The tearme being past some fifteene daies, the Jew refused to take his money: the ordinarie Judge of that place appointed him to cut a just pound of the Christian's flesh, and if he cut either more or lesse, then his owne head should be smitten off: The Jew appealed from this sentence, unto the chiefe judge, saying:" The

Jew's speech and the Christian's answer follow. As in our play, and some other forms of the story, the bond is for three months. Some expressions are similar, "a good round sum," and "a just pound" (see titles of Q); and some of the Jew's arguments are like Shylock's—"Impossible it is to breake the credite of trafficke amongst men without great detriment unto the commonwealth"; the harsh treatment of prisoners is brought forward much in the same way as Shylock adduces the harsh treatment of slaves. The sentence, "A man may aske why I would not rather take silver of this man, then his flesh: I might alleage many reasons," is recalled by "You 'll ask me, why I rather choose to have A weight of carrion flesh than to receive three thousand ducats"; but the topics in Silvayn are for the most part different, the sum borrowed is different, the Jew is not allowed to take the flesh from whatever part of his debtor's body he pleases, in fact, he is not allowed to take it at all: "the obligation dooth not specifie that I ought either to chuse, cut, or take the same, but that he ought to give me a pound of his flesh." (See Hazlitt's *Shakespeare's Library*, vol. i. pp. 355–360.)

Such coincidences as there are may be due to chance or Shakespeare may have read Silvayn's book in the original, or possibly in an earlier English version. Six years before Munday's appeared, a translation of more than half of the *histoires tragicques* had been entered in the Registers. See Arber's Transcript, vol. ii. p. 263*b*:

xxv^to^ Augusti [1590].

Edward Aggas
John wolf — Allowed for their copie under the handes of the Bishop of London and the wardens,

Certen Tragicall cases conteyninge LV [fifty-five] *histories with their severall Declamacons bothe accusatorie and Defensive.* written in Ffrenche by ALEXANDER VANDENBUSHE *alias* SYLVEN, translated into English by E. A. . . . . vj[d]

Even if we do not believe that *The Merchant* shows traces of Munday's Silvayn, which was seemingly not in existence on the 15th of July 1596, we shall not be far wrong in assigning it to the year 1597, at least in its present form. Whether it appeared in an earlier form, we have no means of knowing. There is, however, nothing absurd in the conjecture of the Clarendon Editors that "it was in great part re-written between its production in 1594 and its publication in 1600." They notice the occasional doggerel, the number of rhymes and of classical allusions, the fooling of Launcelot, which "has a strong resemblance to that of his almost namesake in *The Two Gentlemen of Verona*," and the presence of slight discrepancies, such as the mention of four strangers in Act I. Sc. ii. when six have been described in detail. With regard to this last point, it is no answer to say, "that the careless revision which they attribute to Shakespeare is not very complimentary to him." The discrepancy is there, and whether it is attributed to carelessness in revision, or to carelessness in composing, the compliment is much the same. To these faint indications of an earlier form, the expression "the contrary casket," taken in connection with a possible interpretation of II. vii. 11: "The one of them contains my picture, prince," may perhaps be added. An early form

of *The Merchant*, or the play which Gosson mentions, and upon which I believe Shakespeare's to have been based, may have had only two.

Mr. Furness suggests that "we have an outcropping of the old play in Lorenzo's unpleasant banter with Launcelot." I fear it must be attributed to Shakespeare: among the few things known of Gosson's "Jew" is the fact that it was free from "slovenly talk."

Malone identified our play with *The Venetian Comedy* mentioned in Henslowe's *Diary* as acted in 1594. As Henslowe mentions also a "greasyon comodey" and a "frenche Comodey," and the former at least seems to have had another name, viz. *The Lady of Greece*, it is, of course, possible that *The Venetian Comedy* was the same as our *Merchant of Venice*. At all events, Henslowe's Company and that to which Shakespeare belonged acted together, or in turn, at Newington Butts from 3rd June 1594 till 18th July 1596 (see Collier's Introduction to his transcript of Henslowe's *Diary*), and several of their plays were on subjects which Shakespeare is known to have treated. There is a *hamlet*, a *titus and ondronicus*, a *seasar* [? Cæsar and Pompey], a *harey the V.*, etc. The entries in the *Diary* which concern us here are:—

"In the name of God Amen, begininge at newing ton, my Lord Admiralle men and my Lorde chamberlen men, As ffollowethe 1594":

"25 of Auguste 1594 *ne* Rd at the Venesyon comodey . . . 1s. vjd."

"8 of maye 1595 Rd at the venesyon comodye . . . xxxs." (Greg's ed. pp. 17, 22.)

These are the first and last entries referring to this play:

ne [new] means that this was the first time of acting. It was evidently popular, having been acted eleven times, or twelve, if the entry which puzzled Collier, "Rd at venesyon & the love of & Ingleshe lady xxxs." means, as I suppose, two plays, (1) *The Venetian Comedy*, (2) *The Love of an English Lady*, a play afterwards mentioned by itself. Few of Henslowe's plays were acted so often, not more than two or three oftener.

Two contemporary events may be noticed in this context, the crowning of Henry IV. of France and the execution of Lopez, a Jew, who was found guilty of attempting to poison Queen Elizabeth. A translation of the French account of the coronation, which took place "on Sonday the 27 of February 1594," was published in England, and relates that "the trumpets, cornets, hautbois, drummes and other instruments sounded" when the archbishop "caused the king to sit down and after him the other peers kissed him." This, according to Malone, is alluded to in III. ii. 49: "Even as the flourish when true subjects bow To a new-crowned monarch"; but see note *ad loc.* in this edition.

We come now to the case of Lopez. Antonio Perez, a Spanish refugee, had come to England in 1590. Roderigo Lopez, a Portuguese Jew [In Stow, "Rodericke Loppez a Portingale (as was said)"], who was the Queen's physician, acted as his interpreter. Essex, Antonio's patron, quarrelled with Lopez, and Antonio took his side. Lopez joined in a Spanish plot to assassinate Antonio, and was at least aware of another to assassinate Queen Elizabeth. At any rate, he was charged with accepting a bribe to poison Elizabeth, and, on his own confession, made as he alleged to avoid racking, he was found guilty and hanged

at Tyburn on the 7th of June 1594. The hanging was a mere form: "he was cut downe alive, holden downe by strength of men, dismembred and bowelled" (Stow, *Chronicle*, p. 769*a*). Did Perez suggest Antonio and Lopez, Shylock? Mr. Sydney Lee does not assert that this is so, but he puts the argument in its favour in the strongest possible form. "That a Christian named Antonio should be the cause of the ruin alike of the greatest Jew in England and of the greatest Jew of the Elizabethan drama, is a curious confirmation of the theory that Lopez is the begetter of Shylock." It may, however, be questioned whether the name Antonio is a confirmation of a theory or the slender and sole support of a guess. We have no means of knowing whether a Jew was among the characters of *The Venetian Comedy*, and if we had, we have no means of estimating his greatness. If the characters of a play must have begetters, who begot Gosson's Jew or Marlowe's? Shall we say that in *The Jew of Malta* the poet-prophet anticipated history? For Barabas poisoned a whole nunnery. That Lopez was not actually a poisoner is nothing to the point, for neither did he speak upon the rack, and yet his forced confession has been adduced as a coincidence. The question concerns more than the mere date of a first sketch. If Shakespeare was incited by the trial of Lopez to "a new and subtler study of Jewish character," that study was not entirely successful. If Shylock is meant to be a type of the Jews, they have certainly fared hardly at Shakespeare's hands; and if the play is an apology, in the better sense of the word, it has been sadly misunderstood. In fact, the Fourth Quarto was published in 1652, at a time when (says Professor Hales) "the old clamour

against the Jewerie was revived, especially in the city, where the merchants were jealous of the wealth of the Hebrews."

To sum up, in the study of the growth of Shakespeare's art, *The Merchant of Venice*, as it stands, must be regarded as the work of his second period. Like earlier plays, it shows traces of Marlowe's influence, but the influence is on the subject and not on the style. The many classical allusions are no longer far-fetched and dear-bought; and as for the rhymes, there are more in *Macbeth*. If an occasional line is undramatically beautiful, as "A day in April never came so sweet," there is also, in a perfectly appropriate setting, "Only the blood speaks to you in my veins," the most adequate expression of young love in literature; and the verse, in general, is on its way from the lyrical monotony of the past to the triumphant change and movement of its prime.

Sources of the Play.—There is then no actual proof of the identity of *The Merchant of Venice* and *The Venetian Comedy*, no proof, indeed, that the latter was written by Shakespeare or by any one man. If a Jew was among its characters—which we do not know—it may have been slubbered up by a number of dramatists to take advantage of an outbreak of anti-Semitic feeling in the summer of 1594. We are on somewhat firmer ground in dealing with an old play mentioned by Gosson in 1579, and referred to by Warton in a note to his *Observations on the Faerie Queene*; see Gosson, *The Schoole of Abuse*, ed. Arber, p. 40:—"And as some of the players are far from abuse: so some of their plays are without rebuke: which are as easily remembered as quickly reckoned. The twoo prose

Bookes played at the Belsauvage, where you will find never a woorde without wit, never a line without pith, never a letter placed in vaine. The Iew and Ptolome, shown at the Bull, the one representing the greedinesse of worldly chusers, and bloody minds of Usurers: The other very lively discryb-ing howe seditious estates, with their owne devises, false friendes, with their owne swoordes and rebellious commons in their owne snares are overthrowne: neither [*sc.* play] with Amorous gesture wounding the eye: nor with slovenly talk hurting the eares of the chast hearers."

It cannot be proved that *The Jew* here described was the foundation of Shakespeare's play. Both may possibly be based on some unknown story. But it is no part of criticism to neglect evidence in being, in favour of unknown possibilities. The probability arises not merely from the fact that Portia's suitors were "worldly choosers" and that Shylock was a usurer, but equally from the fact that the expression "bloody minds" applies to Shylock and not to usurers at large. Substitute *cruel* for *bloody*, and the evidence is distinctly weakened.

Capell was the first to call attention to the similarity between *The Merchant of Venice* and a tale in Ser Giovanni's *Il Pecorone*, supposed to have been written in 1378, though not published till 1558. The date of composition and the author's name are given in an introductory sonnet in which also the title is explained: the work was written of fools, for fools, and by a fool. Florio, *World of Words*, explains "Pecorone" as "a simple man, a harmelesse gull." The genuineness of this sonnet, and even the existence of Ser Giovanni, have been questioned.

The second tale of the First Day is a possible source of

the *Merry Wives of Windsor*; but Straparola has the same story, and there were at least two English versions. It is therefore impossible to conclude that Shakespeare had read the book. But the first tale of the Fourth Day has so many resemblances to the *Merchant of Venice* that Shakespeare must have known it directly or indirectly. I give here a summary of the first part, and the remainder, by the kind permission of Mr. A. H. Bullen, from "The Pecorone of Ser Giovanni, now first translated into English by W. G. Waters, London, Lawrence and Bullen, Ltd. 1897":—Giannetto brought up by his godfather Ansaldo at Venice made three voyages to the Port of the Lady of Belmonte. It was "the custom of the land" that whoever could win the lady, by remaining awake, should marry her, otherwise he should lose his ship and cargo. Twice Giannetto failed. The third time, by the advice of a waiting-woman, he avoided a sleeping draught and succeeded. Among the coincidences are the following:—At Venice, Giannetto had servants in livery. At his return from his first voyage, he found Ansaldo very melancholy. At his second arrival, a maid said she had never seen a more courteous and gracious gentleman. For the third voyage, Ansaldo borrowed 10,000 ducats from a Jew, giving his bond that, in default of payment by St. John's Day, the Jew should have a pound of his flesh cut from whatever part of his body he pleased, and be begged Giannetto, if unsuccessful, to return that he might see him before he died, "he would then be content to depart." After the wedding, Giannetto took part in a tournament, doing marvellous deeds and showing great prowess [Bassanio was a scholar and a soldier]. Ansaldo was forgotten until—

"One day Messer Giannetto, standing with his wife at the window of the palace, saw, passing through the piazza, a band of men bearing lighted torches in their hands, as if they were going to make some offering. Giannetto inquired of her what this might mean; whereupon she replied that it was a company of craftsmen going to pay their vows at the church of San Giovanni on the festival of the saint. Messer Giannetto then remembered Messer Ansaldo, and, having gone away from the window, he sighed deeply and became grave of countenance, and walked up and down the hall thinking over what he had just seen. The lady asked what ailed him, and he replied that nothing was amiss; but she began to question him saying, 'Certes, you are troubled with something you are loth to tell me,' and she spake so much on the matter that at last Messer Giannetto told her how Messer Ansaldo was held in pledge for ten thousand ducats, and that the time for repayment expired this very day. 'Wherefore,' he said, 'I am smitten with great sorrow that my father should have to die for me; for unless his debt shall be repaid to-day, he is bound to have cut from his body a pound of flesh.' The lady said, 'Messere, mount your horse quickly, and travel thither by land, for you can travel more speedily thus than by sea. Take what following you wish, and a hundred thousand ducats to boot, and halt not till you shall be come to Venice. Then, if your father be still living, bring him back here with you.' Whereupon Giannetto let the trumpets sound forthwith, and, having mounted with twenty companions and taken money enough, he set out for Venice.

"When the time set forth in the bond had expired, the Jew caused Messer Ansaldo to be seized, and then he

declared that he meant to cut away from his debtor the pound of flesh. But Messer Ansaldo begged him to let him live a few days longer, so that, in case Giannetto should return, he might at least see his son once more. The Jew replied that he was willing to grant this favour, as far as the respite was concerned, but that he was determined to have his pound of flesh according to his agreement, though a hundred Giannettos should come; and Messer Ansaldo declared that he was content. All the people of Venice were talking of this matter, everyone being grieved thereanent, and divers traders made a partnership together to pay the money, but the Jew would not take it, being minded rather to do this bloody deed, so that he might boast that he had slain the chief of the Christian merchants. Now it happened that, after Messer Giannetto set forth eagerly for Venice, his wife followed immediately behind him clad in legal garb and taking two servants with her.

"When Messer Giannetto had come to Venice he went to the Jew's house, and, having joyfully embraced Messer Ansaldo, he next turned to the Jew, and said he was ready to pay the money that was due, and as much more as he cared to demand. But the Jew made answer that he wanted not the money, since it had not been paid in due time, but that he desired to cut his pound of flesh from Ansaldo. Over this matter there arose great debate, and everyone condemned the Jew; but, seeing that equitable law ruled in Venice, and that the Jew's contract was fully set forth and in customary legal form, no one could deny him his rights; all they could do was to entreat his mercy.

"On this account all the Venetian merchants came

there to entreat the Jew, but he grew harder than before, and then Messer Giannetto offered to give him twenty thousand, but he would not take them; then he advanced his offer to thirty, then to forty, then to fifty, and finally to a hundred thousand ducats. Then the Jew said, 'See how this thing stands! If you were to offer me more ducats than the whole city of Venice is worth, I would not take them. I would rather have what this bond says is my due.' And while this dispute was going on there arrived in Venice the lady of Belmonte, clad as a doctor of laws. She took lodging at an inn, the host of which inquired of one of her servants who this gentleman might be. The servant, who had been instructed by the lady as to what reply he should make to a question of this sort, replied that his master was a doctor of laws who was returning home after a course of study at Bologna. The host when he heard this did them great reverence, and while the doctor of laws sat at table he inquired of the host in what fashion the city of Venice was governed; whereupon the host replied, 'Messere, we make too much of justice here.' When the doctor inquired how this could be, the host went on to say, 'I will tell you how, Messere. Once there came hither from Florence a youth whose name was Giannetto. He came to reside with his godfather, who was called Messer Ansaldo, and so gracious and courteous did he show himself to everyone, that all the ladies of Venice, and the gentlemen as well, held him very dear. Never before had there come to our city so seemly a youth. Now this godfather of his fitted out for him, on three different occasions, three ships, all of great value, and every time disaster befell his venture. But for the equipment of the last ship Messer Ansaldo had not money

enough, so he had perforce to borrow ten thousand ducats of a certain Jew upon these terms, to wit, that if by the day of San Giovanni in the following June he should not have repaid the debt, the Jew aforesaid should be free to cut away, from whatever part of his body he would, a pound of flesh. Now this much-desired youth has returned from his last voyage, and, in lieu of the ten thousand ducats, has offered to give a hundred thousand, but this villainous Jew will not accept them; so all our excellent citizens are come hither to entreat him, but all their prayers profit nothing.' The doctor said, 'This is an easy question to settle.' Then cried the host, 'If you will only take the trouble to bring it to an end, without letting this good man die, you will win the love and gratitude of the most worthy young man that ever was born, and besides this the goodwill of every citizen of our state.'

"After hearing these words of the host the doctor let publish a notice through all the state of Venice, setting forth how all those with any question of law to settle should repair to him. The report having come to the ears of Messer Giannetto that there was come from Bologna a doctor of laws who was ready to settle the rights and wrongs of every dispute, he went to the Jew and suggested that they should go before the doctor aforesaid, and the Jew agreed, saying at the same time that, come what might, he would demand the right to do all that his bond allowed him. When they came before the doctor of laws, and gave him due salutation, he recognised Messer Giannetto, who meantime knew not the doctor to be his wife, because her face was stained with a certain herb. Messer Giannetto and the Jew spake their several pleas, and set

the question fully in order before the doctor, who took up the bond and read it, and then said to the Jew, 'I desire that you now take these hundred thousand ducats, and let go free this good man, who will ever be bound to you by gratitude.' The Jew replied, 'I will do naught of this.' Whereupon the doctor persuaded him again thereto, saying it would be the better course for him, but the Jew would not consent. Then they agreed to go to the proper court for such affairs, and the doctor, speaking on behalf of Messer Ansaldo, said, 'Let the merchant be brought here,' and they fetched him forthwith, and the doctor said, 'Now take your pound of flesh where you will, and do your work.'

"Then the Jew made Messer Ansaldo strip himself, and took in his hand a razor which he had brought for the purpose; whereupon Messer Giannetto turned to the doctor and said, 'Messere, this is not the thing I begged you to do.' But the doctor bade him take heart, for the Jew had not yet cut off his pound of flesh. As the Jew approached, the doctor said, 'Take care what you do; for, if you cut away more or less than a pound of flesh, you shall lose your own head; and I tell you, moreover, that if you let flow a single drop of blood, you shall die, for the reason that your bond says naught as to the shedding of blood. It simply gives you the right to take a pound of flesh, and says neither less nor more. Now, if you are a wise man, you will consider well which may be the best way to compass this task.' Then the doctor bade them summon the executioner, and fetch likewise the axe and the block; and he said to the Jew, 'As soon as I see the first drop of blood flow, I will have your head stricken off.' Hereupon the Jew began to be afeared, and Messer Giannetto to take

heart; and, after much fresh argument, the Jew said, 'Messer doctor, you have greater wit in these affairs than I have; so now give me those hundred thousand ducats, and I will be satisfied.' But the doctor replied that he might take his pound of flesh, as his bond said, for he should not be allowed a single piece of money now; he should have taken it when it was offered to him. Then the Jew came to ninety, and then to eighty thousand, but the doctor stood firmer than ever to his word. Messer Giannetto spake to the doctor, saying, 'Give him what he asks, so that he lets Messer Ansaldo go free.' But the doctor replied that the settlement of the question had better be left to himself. The Jew now cried out that he would take fifty thousand; but the doctor answered, 'I would not give you the meanest coin you ever had in your pouch.' The Jew went on, 'Give me at least the ten thousand ducats that are my own, and cursed be heaven and earth!' Then said the doctor, 'Do you not understand that you will get nothing at all? If you are minded to take what is yours, take it; if not, I will protest, and cause your bond to be annulled.'

"At these words all those who were assembled rejoiced exceedingly, and began to put flouts and jests upon the Jew, saying, 'This fellow thought to play a trick, and see he is tricked himself.' Then the Jew, seeing that he could not have his will, took his bonds and cut them in pieces in his rage; whereupon Messer Ansaldo was at once set free and led with the greatest rejoicing to Messer Giannetto's house. Next Giannetto took the hundred thousand ducats and went to the doctor, whom he found in his chamber making ready to depart, and said, 'Messere, you

have done me the greatest service I have ever known, and for this reason I would that you would take with you this money, which, certes, you have well earned.' The doctor replied, 'Messer Giannetto, I thank you heartily; but as I have no need of the money, keep it yourself, so that your wife may not charge you with wasting your substance.' Messer Giannetto answered, 'By my faith, she is so generous and kindly and good, that, even were I to lavish four times the money I have here, she would not complain; in sooth, she was fain that I should take with me a much greater sum than this.' The doctor inquired whether Giannetto were contented with this wife of his, and Giannetto replied, 'There is no one God ever made who is so dear to me as she is; she is so prudent and so fair that nature could not possibly excel her. Now, if you will do me the favour to come and visit me, and see her, I trow you will be amazed at the honourable reception she will give you, and you can see for yourself whether or not she is all that I now tell you.' The doctor of laws replied, 'I cannot visit you as you desire, seeing that I have other business in hand; but, since you tell me that your wife is so virtuous a lady, salute her on my behalf when you see her.' Messer Giannetto declared that he would not fail to do this, but he still urged the doctor to accept the money as a gift.

"While they were thus debating the doctor espied upon Messer Giannetto's hand a ring, and said, 'I would fain have that ring of yours, but money of any sort I will not take.' Messer Giannetto answered, 'It shall be as you wish, but I give you this ring somewhat unwillingly, for my wife gave me the same, saying that I must always keep

it out of love for her. Now, were she to see me without the ring, she would deem that I had given it to some other woman, and would be wroth with me, and believe I had fallen in love otherwhere, but in sooth I love her better than I love myself.' The doctor replied, 'Certes, if she loves you as much as you say, she will believe you when you tell her that you gave it to me. But perchance you want to give it to some old sweetheart of yours here in Venice.' Messer Giannetto answered, 'So great are the love and the trust I have for her, that there is not a lady in the world for whom I would exchange her, so consummately fair is she in every sense,' and with these words he drew from his finger the ring, which he gave to the doctor, and they embraced each other, saluting with due respect. The doctor asked Messer Giannetto if he would grant him a favour, and being answered in the affirmative, he went on to say, 'I would that you tarry not here, but go straightway home to your wife.' Messer Giannetto declared that the time yet to elapse before meeting her would be as long to him as a thousand years, and in this wise they took leave of one another.

"The doctor embarked and went his way, while Messer Giannetto let celebrate divers banquets, and gave horses and money to his companions, and the merrymaking went on for several days. He kept open house, and at last he bade farewell to the Venetians, and took Messer Ansaldo with him, many of his old friends accompanying them on their voyage. Well-nigh all the gentlemen and the ladies shed tears over his departure, so gracious had been his carriage with everyone what time he had abode in Venice, and thus he departed and returned to Belmonte. It happened that

his wife had come there some days before, having given out that she had been away at the baths, and had once more put on woman's garb. Now she prepared great feastings, and hung all the streets with silk, and bade divers companies of men-at-arms array themselves; so when Messer Giannetto and Messer Ansaldo arrived all the barons and the courtiers met them, crying out, 'Long live our lord!' When they had landed the lady ran to embrace Messer Ansaldo, but with Messer Giannetto she seemed somewhat angered, albeit she held him dearer than her own self. And they made high festival with jousting, and sword-play, and dancing, and singing, in which all the barons and ladies present at the court took part.

"When Messer Giannetto perceived that his wife did not welcome him with that good humour which was her wont, he went into the chamber, and, having called her, asked her what was amiss, and offered to embrace her; but she said, 'I want no caresses of yours, for I am well assured that you have met some old sweetheart of yours at Venice.' Messer Giannetto began to protest; whereupon the lady cried, 'Where is the ring I gave you?' Messer Giannetto answered, 'That which I thought would happen has indeed come to pass, for I said you must needs think evil of what I did; but I swear to you, by the faith I have in God and in yourself, that I gave the ring to that doctor of laws who helped me win the suit against the Jew.' The lady said, 'And I swear to you, by the faith I have in God and in you, that you gave it to a woman. I am sure of this, and you are not ashamed to swear as you have sworn.' Messer Giannetto went on, 'I pray that God may strike me dead if I do not speak the truth; moreover, I spake as I told you

to the doctor when he begged the ring of me.' The lady replied, 'You had better abide henceforth in Venice, and leave Messer Ansaldo here, while you take your pleasure with your wantons; in sooth, I hear they all wept when you left them.' Messer Giannetto burst into tears, and, greatly troubled, cried out, 'You swear to what. is not and cannot be true'; whereupon the lady, perceiving from his tears that she had struck a knife into his heart, quickly ran to him and embraced him, laughing heartily the while. She showed him the ring, and told him everything; what he had said to the doctor of laws; how she herself was that same doctor, and in what wise he had given her the ring. Thereupon Messer Giannetto was mightily astonished; and, when he saw that it was all true, he made merry thereanent. When he went forth from the chamber he told the story to all the barons and to his friends about the court, and from this adventure the love between this pair became greater than ever. And afterwards Messer Giannetto let summon that same waiting-woman who had counselled him not to drink the wine, and gave her in marriage to Messer Ansaldo, and they all lived together in joy and feasting as long as their lives lasted."

An analysis of *The Merchant* gives us five chief incidents — the bond, the flight of Jessica, the caskets, the winning of the lady of Belmont, and the rings. With the exception of the second and third, these occur in Ser Giovanni's tale and in no other yet known. The flight of Jessica, necessary as it is to enable us to appreciate Shylock's character, is obviously independent of the main plot, while the device of the caskets, an incident suitable for the

stage, takes the place of another utterly unsuitable. To make this substitution is no proof of genius, and it is no depreciation of Shakespeare, as Knight supposed, to ascribe it to the unknown author of "The Jew."

A somewhat similar story, which occurs in the *Gesta Romanorum*, contains no mention of either Belmont or the rings. It was found by Tyrwhitt in the Latin collection (MS. Harl. 2270, No. 48), and by Douce in the English (MS. Harl. 7333, No. 40). In the Continental Latin (*Gesta*, ed. Œsterley, p. 603), it is No. 195, and No. 68 in the German, but it is absent from Wynkyn de Worde's edition of a collection of forty-three stories in English, as well as from Richard Robinson's, which was the form of the *Gesta* familiar in Shakespeare's time. The substance of the story given by Douce, *Illustrations* (ed. 1839, p. 172), as also in the early English versions of the *Gesta*, ed. Herrtage (pp. 158–165) is as follows:—A daughter of Selestinus [Lucius, Œsterley], Emperor of Rome, allowed a knight to try his fortune in the same manner as in the Belmonte tale, for "an C marke of florens" [1000 marcas florenas, Œsterley]. He failed twice, and borrowed the third "C marke" from a merchant, covenanting to give all the flesh of his body [as much as would equal in weight the money lent, Œsterley] if he did not keep his day. From "master Virgile the philesofere" he learnt that the cause of his previous failures was a hidden letter, which acted as the sleep-thorn of northern tales. He returned to the Emperor's daughter and won her by removing the letter. But a fortnight had elapsed since the bond had fallen due. The merchant acted as Shylock. The lady, dressed as a knight, appeared in court, offered

the merchant twice his money, and on his refusal, pointed out that there "was no couvenaunt made of sheding of blode." The merchant then asked for the amount lent and was refused. The story ends with the marriage of the lovers, after the lady had made herself known in private.

A very similar story is told in *Dolopathos* (ed. Œsterley, pp. 57–61). Here, the lady is an orphan, skilled in magic; the soporific, a night owl's feather; the debt, one hundred marks of silver; and the penalty for not paying within a year, an equal weight of flesh. The creditor is a rich slave, incited by revenge: the lover, in a fit of passion, had cut off one of his feet. The lady was won on the second attempt, but by accident: the feather dropped out while the lover was removing a pillow. At the trial, the lady, who had put on a man's dress and changed her face and voice by magic, ordered, as in Campbell's Gaelic story, a snow-white cloth [linteum candidissimum] to be brought, and the debtor bound hand and foot to be stretched on it. She then informed the creditor that he should perish by a thousand deaths if he cut a needle's point more or less than the exact weight [justo pondere, seemingly mistranslated "a just pound," in Shakespeare's original], or if he shed a single drop of blood. "No man but God," says the creditor, "can so guide his hand," and he not only forgave the debt, but in addition presented the debtor with a thousand marks to buy his friendship [pro reconciliatione].

In *The Northern Lord* (see Hunter's summary, *Illustrations*, vol. i. p. 302), the debtor is saved by his wife, whom he has bought on credit; and the ballad contains, together with the bond story, an incident of a stolen ring, which reminds us of Iachimo's treachery in *Cymbeline*. The same

combination occurs in the eighteenth story of Campbell's *Popular Tales of the Highlands* (ed. 1890, vol. ii. p. 9), but the resemblance to *Cymbeline* is stronger than in the ballad. A captain is hidden in a big kist [cisde mor] and steals the lady's ring and necklace. The incident of the bond is as follows:—A king's son paid £100 for a wife, half of the price he borrowed for a year and a day. In default of payment he was to lose a strip of skin from the top of his head to the sole of his foot. When the penalty was about to be inflicted, his wife, dressed as a man, sent for a web of linen for him to stand on, and said to the creditor, "If a drop of blood comes out of him another strip of skin shall come off thee." [In another tale of the same collection, a similar penalty is partly exacted (vol. ii. p. 328); in a third, it is mentioned once and then forgotten.] In these stories, as in Shakespeare, money is borrowed for the purpose of gaining a wife. In others, the bond occurs alone, or in combination with incidents that have no connection with *The Merchant of Venice*. For example, in a Persian MS. of uncertain date, given to Malone by Ensign Munro, a Mussulman is said to have borrowed one hundred dinars [half-sovereigns] for six months, the penalty for non-payment being a pound of his flesh. In Gladwin's *Persian Moonshee*, Story 13, a seer of flesh is the amount of a wager, as is the pound of flesh in the Leti story, given in Percy's *Reliques* (see the introduction to the ballad of *Gernutus*), and there is a similar story, also Eastern, in *The British Magazine* for 1800, p. 159. Many others are mentioned by Douce, mostly French, and of comparatively recent date, viz.:—Tyron, *Recueil de plusieurs plaisantes nouvelles*, etc., Anvers, 1590, where the debt is 500 ducats,

the interest two ounces of flesh, the judge, the Emperor Solyman; *Roger Bontemps en belle humeur* (first mentioned by Steevens); *Tresor des recreations*, Douay, 1625, p. 27; *Doctæ nugæ Gaudensii Jocosi*, 1713, p. 23; *Courier facetieux*, Lyon, 1650, p. 109; *Chasse ennuy*, Paris, 1645, p. 49; Corrozet, *Divers propos memorables*, etc., 1557, p. 77; and its English translation, *Memorable conceits of divers noble and famous personages of Christendome*, etc., 1602; *Apophthegmes, ou La recreation de la jeunesse*, p. 155. See also Gracian, *Heroe de Lorenzo*, translated by Skeffington, 1652, and Gregorio Leti, *Life of Sextus V.*, as quoted in Steevens's *Shakespeare*, ed. 1793, pp. 515 and 555. To these may be added the *Ballad of Gernutus*, mentioned by Warton in his *Observations on the Faerie Queene*, and printed by Percy in *The Connoiseur*, May 16, 1754, and, from the Pepys text, in *The Reliques*.

A line in *Gernutus*, "With whetted blade in hand," links it with the bond story in the *Cursor Mundi* (see ed. Early Eng. Text Soc. p. 1226, line 21418 *seq.*), where we read "Scarp grunden kniif in hand he bar." Dr. Morris was the first to call attention to the story in the *Cursor*, where it is an important incident in the tale of the Invention of the Cross. To succeed in tracing this bond story to its source would hardly advance the study of Shakespeare whatever light might be thrown in the process on the origin and diffusion of folk-tales.

Hitherto all attempts have failed. According to one writer, blood may have been needed for a bath of healing. Such a bath is mentioned in Malory's *Morte D'Arthur* (Bk. XVII. cap. xi.), in Gower's *Confessio Amantis* (Bk. II.), in the *Gesta*, 230 (ed. Œsterley, p. 633), and in the Jew's

speech in Silvayn's *Orator*; but the bond of the stories gives "no jot of blood." Another writer refers to the law of the XII Tables, by which a debtor's body might be divided among his creditors; but this law provided that the creditor was not to be held responsible for cutting more or less than his due, which is certainly not the case in the stories. See Aulus Gellius (*Noctes Atticæ*, XX. i.), who gives the words of the law: "Tertiis nundinis partes secanto. Si plus minusve secuerunt, se fraude esto," together with a most interesting discussion of its equity. Its very severity was a sufficient safeguard for creditors, and it never was enforced, "dissectum esse antiquitus neminem equidem legi neque audivi."

Story of the Caskets.—The incident of the caskets may have been suggested by one of the stories in Richard Robinson's *Gesta Romanorum*, of which the first edition appeared in 1577, the seventh in 1602. It is a republication of the forty-three stories printed by Wynkyn de Worde, "perused, corrected and bettered" by Robinson. The story in question is given in a somewhat modern form in Collier's *Shakespeare's Library*, and by Mr. Furness, and in the second edition (ed. Hazlitt), from Madden's edition of the *Gesta*. In the former the inscriptions on the caskets are:—

Gold: "Whoso chooseth me shall finde that he deserveth."

Silver: "Whoso chooseth me shall finde that his nature desireth."

Lead: "Whoso chooseth me shall finde that God hath disposed to him."

The same story is found in MS. Harl. 7333, and Addit. MS. 9066, both printed by Herrtage, *Gesta*, pp. 294–306, and a very similar one in the Continental Latin, *Gesta*, No. 251 (ed. Œsterley, p. 655). The reference in Herrtage's edition to No. 109 is one of the few slips in that valuable work. For the purpose of comparison, I give the earlier part of the story condensed from Herrtage (MS. Harl. 7333), and the part relating to the caskets word for word. I substitute *th* for the letter *thorn*, and *y* or an apostrophe for *wen*.

The King of Naples had long been at war with Ancelmus, Emperor of Rome, but, hearing that the Empress had borne a son, while he himself had an only daughter, who might be unable to protect herself after his death, he offered his daughter in marriage to the young prince. The alliance was accepted and the princess embarked for Rome. A storm arose, all but the princess were washed away, and she was followed by "a gret whale," which she kept at a distance by fire till she fell asleep. Then "the whale com nye and swolewid both the ship and the mayde." Awaking, she made great fire and grievously wounded the whale with a little knife, insomuch that he drew to the land and died. An earl "namyd pirius" delivered her, and she told him her story. "And thenne he sent hire solemply to the Emperour. And whenne he sawe hire comyng, and hurde that she had tribulacions in the see, he hadde gret compassion for hire in his herte, and saide to hire, 'goode damesell, thou hast sufferid moche angre for the love of my soone, neverthelese, if that thou be worthi to have him, I shall sone preve.' The Emperour late make III vesselles, and the first was of clene goolde, and full of precious stonys

owtewarde, And withinne full of deede bonys; And it had a superscripcion in theise wordis, *Thei that chese me shull fynde in me that thei servyd* [*deserved*, Addit. MS. 9066]. The secunde vessell was all of clene silver, and full of precious stonys [The second vessel was of pure silver and of precious stones, and full of erthe; Addit. MS. 9066], and outwarde it had this superscripsion, *Thei that chesith me, shull fynde in me that nature and kynde desirith.* And the thirde vessel was of leed, And with inne was full of precious stonys; And with oute was sette this scripture, *thei that chese me, shull fynde* [*in*] *me that god hath disposid.* Theise III vessellys tooke the Emperour, and shewid the maide, seying, 'Lo! deer damesell, here ben thre worthi vessellys, And if thou chese on of theise, wherein is profit, and owith to be chosyn, thenne thou shalt have my sone to husbonde; And if thou chese that that is not profitable to the, ne to noon othir, forsothe thenne thou shalt not have hym.' whenne the dowter hurde this, And sawe the three vessellys, she lifte up hire yen to god, and saide, 'Thowe, lord, that knowist all thing, graunt me thy grace nowe in the nede of this tyme, *scil.* that I may chese at this tyme, wherthorowe I may ioy [*i.e.* enjoy. Addit. MS. 9066 has "that of the Emperour's sone I may have Ioye!"] the sone of the Emperour, and have him to husbond.' Thenne she byhelde the first vessell, that was so sotilly maad, and radde the superscripcion; And thenne she thowte, what have I deservid for to have so precious a vessell, And tho' it be never so gay with oute, I not [*i.e.* 'ne wot,' know not] howe fowle it is with Inne; so she tolde the Emperour that she nolde by no way chese that. Thenne she lokit to the secunde, that was of silver, and radde the superscripcion;

and thenne she saide, 'my nature & kynde askith but dilectacions of the flessh; Forsothe, ser,' quod she, 'and I refuse this." Thenne she lokid to the third, that was of leede, and radde the superscripcion; and then she saide, 'Sothly, god disposid never Ivill; Forsoth that which god hath disposid woll I take and chese.' And whenne the Emperour sawe that, he saide, 'goode damesell, opyn nowe that vessell, and see what thou hast fondyn.' And when it was openyd, it was full of golde and precious stoonys. And thenne the Emperour saide to hire ayen, 'Damesell, thou hast wisely chosen, and wonne my sone to thyn husbond.'

"So the day was sette of hire bredeale, and gret ioy was maade; and the sone regnyd after the decese of the fadir, the whiche maad faire ende. *Ad quod nos perducat! Amen.*"

In Œsterley's *Gesta* the story is told of a son of the Emperor Honorius and a daughter of an unnamed king, but there are a few slight differences: the soldiers and sailors are not drowned but swallowed, the princess bids her rescuers strike gently (suaviter), and those within go out as a procession, first the princess, next her bodyguard (milites), lastly the crew (ceteri alii). The inscriptions are:—Gold: "Qui me aperiet in me invenerit quid [*sic*] meruit"; Silver: "Qui me elegerit in me invenerit quod natura dedit"; Lead: "Pocius hic esse et requiescere quam in thesauris regis permanere."

In the *Gesta* stories we have, as Œsterley notes, a combination of the story of the caskets with that of "The Son and Enemy's Daughter."

In all, a princess by choosing the right casket gains a husband, as Bassanio in *The Merchant*, a wife; but the

inscriptions on the gold and silver caskets are transposed, and in one of them for "many men" we have "nature" or "nature and kind." The inscriptions on the leaden casket in the English and Continental *Gesta* differ from each other and from Shakespeare's. Were it not that the material (lead) is the same, we might be tempted to conjecture that Shakespeare, finding but two caskets in his original, had added a third and given it an inscription of his own: the expression in Gosson "worldly choosers" need not imply that there were more than one, as "usurers" is also plural.

In other stories the caskets have no inscriptions, and they vary in number, in name, and in contents. They are *vessels*, *fates*, i.e. vats, *chests*, *pasties*, *cophini*, *cistæ*, *urnæ* or *urnulæ*, *arcellæ*, *pastilli*, etc. They are employed (1) to prove the ill-luck of the chooser, (2) as a warning against judging by appearances, (3) as evidence that riches come from God. In two respects they are alike: they always effect their purpose, and they are unconnected with *The Merchant of Venice*. I append a few roughly classified.

I. Stories proving the ill-luck of the chooser. In the *Decameron*, Day x, Nov. i., Ruggieri dei Figiovanni left the service of Anfonso, King of Spain, because he had not been rewarded as his merits deserved. The king presented him with a mule. A servant sent for the purpose overheard him comparing it to the king: it had stopped at a river (like Usury; see *A Lover's Complaint*, line 40). Ruggieri was brought back and explained his words—"you give where it is unfitting, and where it is fitting you give nothing." The king proved that not he, but Ruggieri's own bad fortune was to blame, by offering him a choice of

two coffers (not described), one of which contained earth, and the other the crown jewels. He chose the former and was generously presented with the latter.

In Morlino, *Novellæ*, etc., No. ix., this story is told of Pope Sixtus IV. and Hieronymus de Ricardio, but with a new conclusion. Instead of giving the valuable coffer, the Pope imposed the penance of whispering in his ear an *Ave Maria* daily, and allowed him free access for the purpose. Hieronymus was in consequence believed to be the Pope's chief counsellor, and was enriched by presents given to secure his patronage. The coffers are two in number and alike (æquas urnas). There is little difference in the story as told by Straparola, *Piacevoli Notti*, XII. v. The caskets are here two vases exactly the same in size. Gower (*Confessio Amantis*, v. 2273–2390) is even more explicit. A king gives his older courtiers, who had grumbled at the favour shown to the younger, choice of two coffers

> Of o semblance and of o make,
> So lich that no lif thilke throwe
> That on mai fro that other knowe.

II. Against judging by appearances. In *Barlaam and Josaphat*, a Christian romance founded on the life of Buddha, supposed to have been written in Greek, *circa* 800, by Joannes Damascenus, and translated into Latin late in twelfth century (the extant Greek is, perhaps, a forgery), it is told how a certain king was reproved by his brother for having shown respect to two beggars. The king then caused four vessels to be made, two covered with gold and filled with dead men's bones, and two covered with pitch and filled with perfumes and jewels. His courtiers who had shared his brother's disapproval were summoned and

asked which were the most precious. They decided wrongly. *Barlaam and Josaphat*, including this story, is to be found also in the huge *Speculum Historiale* of Vincentius Bellovacensis (compiled at the end of the thirteenth century), and in Jacobus de Voragine's *Legenda Aurea* (*circa* 1275). See also Caxton's *Golden Legend* (Temple ed. vol. vii. p. 91).

III. God alone can enrich. This class is perhaps a subdivision of (I.), but has features of its own, though Gower tells one of the stories in close connection with his story of the two coffers, viz.: Frederic, Emperour of Rome, overheard two beggars disputing. The one said, "wel mai the man be riche Whom that a king list forto riche," the other, "He is riche and wel bego To whom that god wole sende wele." The Emperor had two pasties made, outwardly alike, but containing respectively a capon and "a gret richesse" of florins. "He that which hield him to the king" chose the capon, the other took the money and thus convinced his fellow that "wel is him whom god wol helpe." Somewhat similar is the 109th story of the *Gesta* (ed. Œsterley, p. 442): A miser's money hidden in a log is washed away by a high tide and drifts to an innkeeper's house. The owner follows, is offered his choice of three loaves (pastillos de pane), the first filled with earth, the second with dead men's bones, the third with the money. He chooses the first and says if he needs more he will take the second. The innkeeper infers that it is not the will of God that he should recover his money, and in his presence divides it among the poor. This story is told at greater length in *Altdeutsche Blätter*, vol. i. p. 75, and reprinted by T. Wright (*Latin Stories*, Percy Soc. Notes, p. 220). In this, the caskets are reduced to a single loaf.

Douce suggested that a common origin for all the casket stories might be found in the deception of Zeus by Prometheus, when he chose the ox-skin containing bones instead of that containing flesh. The children's game, "which hand will you have?" is, no doubt, of equal antiquity, but Allah knoweth all things.

Duration of the Action.—The best account for the duration of the action is Mr. P. A. Daniell's; see New Shakspere Society's *Transactions*, 1877–79, Part II. pp. 149–156. My rough abstract does it less than justice.

Mr. Daniel holds that "eight days are represented on the stage, with intervals, and the total time is a period of rather more than three months.

Day 1. Act I. *Interval*—say a week.
„ 2. Act II. sc. i.–vii. *Interval*—one day.
„ 3. Act II. sc. viii. and ix. *Interval*—bringing the time to within a fortnight of the maturity of the bond.
„ 4. Act III. sc. i. *Interval*—rather more than a fortnight.
„ 5. Act III. sc. ii.–iv.
„ 6. Act III. sc. v. Act IV.
„ 7 and 8. Act. 5."

In explanation of this time-analysis, Mr. Daniel notes that the date of Act I. sc. ii. is fixed by scenes i. and iii., which are presumably on the same day. Morocco's choice is to be made after dinner, Act II. sc. i., and is made sc. vii., this fixes the time of scenes ii.–vi. In the week's interval between the first two Acts, Bassanio makes his preparations,

Launcelot hears of the rare new liveries, and acts as go-between for Lorenzo and Jessica, Shylock gets over his horror of pork. The day between sc. vii. and sc. viii. is the date of Bassanio's voyage and the "yesterday" on which Salerino reasoned with a Frenchman.

The long interval which elapses between Acts II. and III. gives time for Tubal's journey and return. Shylock can now regard Antonio as a probable bankrupt, Tubal has heard that he cannot chose but break.

Though the mention of a shipwreck in the narrow seas connects III. i. with II. viii., the rumour that the vessel is really one of Antonio's marks the advance of time; and Shylock's words, "bespeak him a fortnight before," are decisive. There is one difficulty. Bassanio will have been about twelve weeks at Belmont when Salerio brings news that the bond is forfeit, yet Portia addresses him as if he had just arrived:—"I pray you tarry: pause a day or two. . . . I would detain you here some month or two Before you venture for me."

Against this must be set the fact that the dialogue that follows presupposes a long intercourse. Bassanio refers to the past "when first I did impart my love." Antonio had urged him to stay "the very riping of the time," and Gratiano has "at last" got a promise from Nerissa. Finally, between the trial and the garden scene, there must be at least the night to which Nerissa refers, V. line 262.

It would be easy to suggest slight changes in Mr. Daniel's scheme, but it is very doubtful that they would be for the better. More than a week might be allowed for Bassanio's preparations, and more than a day for his

voyage. In Ser Giovanni's story, Giannetto returns from Belmonte by land, the shorter way; the voyage is said to have occupied "several days." Again, the interval between Acts II. and III. might be shortened: "a fortnight before" can hardly mean *this day fortnight*; but these are trifles. As to Portia's address to Bassanio, the difficulty may arise from her good manners. "A day or two" may mean a day or two longer. A hint that his visit had lasted twelve weeks would have been no inducement to prolong it.

When all's done, it is just possible that Shakespeare was indifferent to chronology. He cannot, indeed, have intended that the party at Belmont should live only three days, while the party at Venice lived three months; but there are indications of time in the play inconsistent with a belief that he worked from a dated sketch. Morocco is to make his choice after dinner (say 12 a.m.), but the scene which precedes his appearance does not end till nine at night. When Bassanio leaves Belmont, no bed is to be guilty of his stay, but two nights pass before his return. Bassanio is to return the morning after the trial, Portia set out that very evening, but they arrive almost together.

In an older form of the play, Act V. may have had two scenes with an interval between them, or Portia may have returned to Belmont *viâ* Padua. If we reject the suppositions that Bassanio spent a considerable time on his voyage, and that, like the six suitors first mentioned, he spent a still longer time at Belmont, we may suppose with the Rev. N. J. Halpin that the bond was payable at sight, or with Mr. Furness that Professor Wilson's theory is true and applicable. Within a month of the appearance of Wilson's first paper (Nov. 1849), Halpin published his *Dramatic Unities of*

Shakespeare. It is a time-analysis of *The Merchant of Venice*, with a preface and an appendix. The preface asserts the similarity or identity of his theory and Wilson's; the appendix contains letters which justify his claim to originality. For nearly twenty years his theory had been in process of incubation, and the admitted indifference of his friends had not withheld him from entrusting it to their "honour, prudence and secresy." Wilson illustrated his theory by two clocks which gave conflicting testimony, the one marking the real, the other the apparent time of the Action; Halpin illustrated his by a contrivance which ingeniously combined the information of these two clocks. "Shakespeare," he says, "contrived what one may term a chronometer consisting of a double series of times or dates; the one illusory, suggestive, and natural; the other artistical, visible, and dramatic; the first of which may be called the PROTRACTIVE Series, the latter the ACCELERATING." These two times [*e.g.* days at Belmont, months at Venice] are not intended to be believed in apart: together they "produce an illusory effect . . . they give such a dim, hazy, indistinct conception as may, nay must, arise from the involution of measures of time so artfully intermingled." Halpin's explanations are themselves so artfully intermingled that it may be well to notice that "watch" in the next extract is not the chronometer contrived by Shakespeare, but the space of time during which one may remain awake and interested. "The obvious intent of this illusory process is to lead the imagination to conceive, that within the compass of a narrow but uninterrupted watch it may have witnessed an entire transaction . . ." "Ut pictura poesis." Events given virtually in one view are placed in perspec-

tive by the suggestions of "the Protractive Series." The Accelerating Series has a value of its own. Halpin is, in fact, the exponent of a new Unity of Time. The old unity prescribed for the duration of the Action a day of four-and-twenty hours. Shakespeare—the emancipated—doubles this. A day and a night is not the limit of human endurance. Halpin himself, while reading *Waverley*, was awake and interested for fifty-six consecutive hours. Cassio, he thinks, might have done as much; see *Othello*, II. iii. 135: "He 'll watch the horologe a double set,"—an Italian horologe with the dial of an astronomical clock. Halpin, then, would assume "a natural limit to the watch, say forty-eight or fifty-six hours." His analysis for *The Merchant* is: to Bassanio's arrival at Belmont, 10 hours; to the end of the play, 18; interval, 11—39 in all.

But the bond was for three months. If we think so, we have failed (like Antonio) to fathom Shylock's duplicity. Portia reveals its depths—"indirectly and directly too Thou hast contrived against the very life Of the defendant"—"*Directly* by proceeding with knife, scales, and weights, to exact the fatal forfeiture; and indirectly no doubt by some fraudulent contrivance in the deed . . . the fraud lay in the omission of any date, or in the substitution of a false one . . . in the latter case, it was payable at sight or on demand." Antonio never was a bankrupt. He believed he had signed to a three months' bond, and when he found himself mistaken, he was prostrated by the shock. Why could he not raise a present sum if not because his surprise was overpowering? Why was he surprised if the bond was what he supposed it? "The surprise reduced him to a state of forfeiture, and the

surprise is due to the fact that the bond was unconditionally payable at sight. This reconciles the apparent with the real time." A no less interesting reconciliation follows. "Long time," according to Halpin, is not really suggested by allusions to the actual course of events, which has been condensed, as it were, for stage purposes. Such allusions are purely subjective, and need cause no embarrassing conflict between faith and reason. They are indications, not of real time, but of temperament or of the imperfections, mental or moral, of the characters. If Shylock says, "Bespeak him a fortnight before," this is a note of eagerness: the eager creditor will arrest his debtor some thirteen days before the money is borrowed. If Antonio says that he "will hardly spare a pound of flesh to-morrow," it is his miscalculation, not Shakespeare's, "and the passage shows nothing more than the natural tenacity with which a man clings to the slenderest hope of a prolonged existence."

Antonio is ignorant, Shylock impulsive, but Tubal is positively vicious. He deceives his friend. "What news from Genoa?" asks Shylock, and Tubal answers, "I often came where I did hear of her"—true to the letter—he had heard of her in many parts of Venice—but what of the spirit? It is the merest equivocation, and equivocation leads downwards. "Your daughter spent in Genoa . . . fourscore ducats." Now—if the text is right—"we know he is a liar," for Jessica was not at Genoa at all. It is only necessary to add that Halpin was of opinion that his theory might be used as a test of the genuineness of plays ascribed to Shakespeare.

Professor Wilson's theory appeared in *Dies Boreales*, v., vi., vii.; see *Blackwood's Magazine*, Nov. 1849, April

and May 1850. In the first paper he discussed *Macbeth*; and *Othello* (more fully) in the second and third. According to Wilson, Shakespeare represented actions on the stage as taking place in closer connection and in shorter time, than would be possible in real life. This is his "short time," useful "for maintaining the tension of the passion." But the speeches of the characters show that they are in possession of knowledge which could not have been acquired in the stage time, and refer to acts and conditions of things for which the stage time does not account. This is his "long time," useful "for a thousand general needs." For example, in *Othello*, the events at Cyprus are represented as taking place in thirty-six hours. But we cannot believe that Othello would kill his wife immediately after his marriage, or that the Venetian Government would recall him the day after he was sent. The characters must therefore use expressions which imply a two months' stay in Cyprus, *e.g. Othello*, III. iii. 390: "I am glad I have found this napkin: This was her first remembrance from the Moor: My wayward husband hath a hundred times Woo'd me to steal it."

The incongruity passes unnoticed. "Let the entrances of Othello be A, B, C, D. You feel the close connection of A with B, of B with C, of C with D. . . . But the logically-consequent near connection of A with C, and much more with D, you *do not feel*. . . . At each entrance you go back one step—you do not go back two. The suggested intervals continually keep displacing to distances in your memory the formerly felt connections." In other words, short time is given by dated appearances on the stage, long time is not represented on the stage but implied in the speeches of the

characters. Interest is maintained by the close association of successive appearances A with B, etc. Mr. Furness has with much ingenuity employed this theory to explain the duration of the Action in *The Merchant of Venice.* But the cases are not parallel, even were the theory true. In *The Merchant,* short time is not represented on the stage. When Bassanio appears at Belmont, we do not know its distance from Venice either by land or sea, in fact, its distance by sea is never told us. Let C be Bassanio's last appearance in Venice and D his first appearance at Belmont, these two appearances are not given in close connection; they are widely separated by the scenes in which we hear of Tubal's journey and return, and of Antonio's losses. Long time is not given merely by allusions in speeches. The bond is as much part of the story as Bassanio's voyage, and we learn from Shylock that the time is passing. Tubal's journey is not inferred from allusions. We see him on the stage and he tells where he has been. There is, in fact, no representation of short time as Wilson understands it, except in the hurried preparations that precede Bassanio's departure.

The Plot.—Ulrici adopted Schlegel's conjecture that the story of the caskets is a counterpoise to the story of the bond, "the one is made probable by the other" (see *Shakspeare's Dramatic Art,* vol. ii. p. 120, George Bell & Sons). We do not so reason in other matters. The narrator (or author) of one fish story may counterpoise it by a second without materially increasing his credit.

It would be otherwise if the stories were connected, and the one supplied details tending to substantiate the

other, or if the scene were fairy-land, where anything may happen.

Shakespeare's art is of another kind. The stories were sufficiently credible for his purpose. The common consent of mankind was in their favour. They were both of unknown antiquity, they were both widely distributed. In Persia, and India, in Italy, France, and England, they had been told and re-told. Unless what is probable enough for a sermon is too improbable for a play, their presence in certain forms of the *Gesta*—that great repository of pulpit anecdotes—is sufficient evidence of their acceptance by the general. Even if they were more extravagant than they are, Shakespeare's treatment would make them credible. It is, of course, unlikely that a good husband should be discovered by his choice of an inscription. Portia doubts it, but we sympathise with her and hope. We have compared Bassanio with his rivals, and the comparison is in his favour. Portia's eyes have told him tales. For his sake, and hers, and no less for the sake of Antonio, who is risking his property and his life, we trust that the test will be successful. The confidence of Nerissa is contagious. Holy men at their death may have good inspirations. Proof soon follows. The terms of the will are intended to discourage adventurers. There are six in the field, and we have levelled at Portia's affection for them. Will the conditions save her? No sooner has she described them than Nerissa reassures her. "These suitors have announced their intention to depart unless you may be won by some other sort than your father's imposition depending on the caskets." The inscriptions are intended to discriminate between more eligible suitors. The proof that

they can do so is the fact that they do. Morocco chooses the silver casket, Arragon the golden, but neither contains fair Portia's counterfeit.

This gradual working on our hopes and fears, these evidences *oculis subiecta fidelibus* are the work of Shakespeare's genius, not the mere accumulation of improbabilities to impose upon our credulity. In Shakespeare's setting, the incidents are credible; outside it they are fables. We do not believe in the witches or in Ariel, outside of *The Tempest* and *Macbeth.*

So, too, with regard to the bond. We may concede something to the antiquity of the story, something to its diffusion, but Shakespeare does not rely on this. Would such a bond be sealed? Would it be acted on? A cautious man of business would hardly seal it. But the penalty is represented as a jest. It prevents Antonio from breaking a custom. And he has argued with Shylock, perhaps influenced him, should he not have a missionary's faith in his convert? "This Hebrew will turn Christian" is said in jest, but there is surely hope of a man who will take no interest. Behind all this, there is our knowledge of Antonio's character. He almost parades his melancholy, he allows those who had grown strange to his kinsman to discuss it. His generosity towards Bassanio has become a habit. Such a man may be incapable of the deliberate and judicious friendship which weighs and measures. So, too, Shylock's malignity may stand within the eye of reason. He is in the mood in which an angry man attributes his misfortunes to his chief enemy. Antonio insulted him in the act of borrowing, and repeated previous insults by his threats. Yet without further provocation Shylock might

have relented. But further provocation followed. His daughter was stolen; he was mocked in his distress. The very bitterness of his isolation incites him to revenge. For he has no friend. Other Jews may be meet to be sent on errands. He may discuss with them in private his plans of vengeance. But neither in the Court nor in the streets of Venice does any Jew stand by him, as Bassanio by Antonio, or Gratiano by Bassanio. Thus the conduct of Shylock though not justified is explained, whereas in Ser Giovanni's story, the Jew has no wrongs to avenge. Again, Antonio's melancholy is not merely in harmony with the rest of the play, not merely a note of character, or a foreboding warranted by what ensues: it is, unlike Ansaldo's, essential to the plot, or at least an important element of its unity. Managers may neglect the fifth Act, the groundlings may listen to it with impatience, but without it the tale is imperfect.

Some commentators have surmised that this melancholy is constitutional; others that it is the sorrow of one who has loved and lost, and that "Fie, fie!" being interpreted is the cry of a wounded spirit; but to Antonio his melancholy is something new: he has much ado to know himself, and to his friends he seems marvellously changed. The fear that Bassanio's love for Portia may lessen his affection for himself is a sufficient cause, and there is no other. His anxiety is shown by the fact that no sooner were they alone than he asked about the lady whom Bassanio had promised to tell him of. When they parted, his head was averted, and his eyes were full of tears. His supreme sacrifice was not the risk of his life, but of Bassanio's love. "I think," said Salanio, "he only loves the world for him." When his

ships have miscarried, and his creditors grow cruel, and the bond is forfeit, his one wish is to see him before he dies. Yet even here there is something of the suspicions of jealousy, "if your love do not persuade you to come, let not my letter"; and again in the trial scene: "Commend me to your honourable wife . . . bid her be judge Whether Bassanio had not once a love." It is his chief recompense to hear that for his sake Bassanio would give up Portia herself, and when Portia proves his saviour, makes him a mediator between herself and her husband, and shows that she has been mindful of even his material interests by bringing him the news that his ships are safe, we may be sure that his sorrow has passed away, in the thought that he has not lost but found a friend.

The excellence of the plot and the truth of the characterisation have caused the play to be regarded by one critic as a comedy of intrigue and by another as a comedy of character. With respect to the aim of its author and its central motive, it has been called a study of friendship, a study of Christian love, a study of the relation of man to wealth, and of law to equity, "summum jus summa injuria." It is, in fact, a study of life, and life has more than one lesson. The plot arises out of the natural action of persons of various character under given circumstances. We may dismiss, for example, the notion that Shylock is a type of his race. *The Merchant* is no mere study of Jewish character, with or without a plea for toleration. Tubal and Chus are Hebrews, Jessica is a Hebrew, but Tubal is no more Shylock than Jessica is a type of the Jewish daughter. We can no more account for Shylock by a study of Jewish history than for Shakespeare by a study of our own. So

far as he is persecuted for his religion, he may be taken as typical of his great nation, but he leaves its ranks when he plans a murder. What is true of him is not true of all Jews or of most Jews. He becomes a man of one idea, he broods over his wrongs in secret. Even in public he cannot help speaking of his vengeance, and filling the streets with threats and clamour. Like some of the heroes of Greek tragedy, he labours for his own destruction. That the best feelings of human nature are arrayed against him is due to his own acts. Strangers become his enemies, and his overthrow is effected by the energy of a lady and the skill of a lawyer whom in all probability he has never seen.

It will not be necessary to repeat what has already been well said of the various characters by Gervinus, Ulrici, Elze, Hudson, Dowden, Kreissig, and many others; but we may notice how often one character throws light upon another. Portia gains by the contrast with Nerissa, Lorenzo and Bassanio by the contrast with Gratiano. To Gratiano, indeed, commentators have been more than kind. He has been represented as talkative but witty, impulsive but good-hearted, a genial friend, a perfect gentleman. What he might have appeared in coarser hands is seen in his double, the Pickleherring of *Der Jud von Venedig*, but even in Shakespeare's he is odious. Portia may well have trusted the nature that could tolerate the intolerable. He treated Antonio in his hour of weariness with merciless hilarity, vinegar upon nitre. The crackling of thorns under a pot is about him, and worse: Portia in her own house was obliged to rebuke his grossness. He screamed derision at the fallen Shylock, and his last words are of such a nature that even Steevens passed them without comment.

It remains to acknowledge my many obligations. I have borrowed freely from the early editors, but seldom, I hope, without acknowledgment. Of modern editions, the Clarendon, and the Cambridge Shakespeare, have probably helped me most, but Mr. Furness's *Variorum* has been always by my side. In the extent and the variety of its contents, it is paralleled only by the bag of Ali the Persian. "Be this bag," asked the Cazi, "a bottomless sea, or the Day of Resurrection that shall bring together the just and unjust?" I have received a great many notes from Mr. W. J. Craig, the General Editor of the Arden Series, and it will be seen that I have freely availed myself of his help, though I fear there are some cases in which I have failed to acknowledge it. I am greatly indebted to Mr. A. H. Bullen, who kindly allowed me to print a long extract from *The Translation of Ser Giovanni* already mentioned; to Professor Dowden, for the text of the play, the use of his library, the loan of rare books, and for constant advice and assistance; and to Mr. R. P. Cowl, who has given me many references and verified many others. I have also to thank Professor Sonnenschein for the following parallels which reached me too late to find a place in my note on IV. i. 195: "The whole of the famous speech of Portia on Mercy is based on Seneca, *De Clementia*, especially Book I. c. 19; cf. c. 3, § 3: 'nullum clementia magis quam regem . . . decet.' In c. 7, § 2, we have mercy as an attribute of God himself; and in c. 6, § 1, the idea of 'none of us should see salvation.' The story of Augustus pardoning Cinna in c. 9, may have suggested 'It is twice blessed.'" See also Professor Sonnenschein's letter, *Lit. Sup. Times*, 16th Sept. 1904.

ADDITIONAL CRITICAL NOTES

Act II. Scene 1. Belmont.] Rowe; *Actus Secundus* F; omitted Q. A Room . . .] Capell. Flourish . . .] Enter Morochus a tawny Moore all in white, and three or foure followers accordingly, with Portia, Nerrissa, & their traine Q; Enter . . . traine. Flo. Cornets F. 4. *me*] omitted Q 1. 11. *have*] *hath* Q 1.

Act IV. Scene 1. Venice.] Rowe. A court . . .] Capell. Salerio and others] omitted Q, F; Salanio, Salarino and others Capell. 3. *I am*] *I'm* Pope.

THE MERCHANT OF VENICE

DRAMATIS PERSONÆ[1]

DUKE OF VENICE.
PRINCE OF MOROCCO,[2] } *Suitors to Portia.*
PRINCE OF ARRAGON, }
ANTONIO, *a Merchant of Venice.*[3]
BASSANIO, *his Friend.*
GRATIANO, }
SALANIO, } *Friends to Antonio and Bassanio.*
SALARINO, }
LORENZO, *in love with Jessica.*[4]
SHYLOCK, *a rich Jew.*[5]
TUBAL, *a Jew, his Friend.*

[1] Dramatis Personæ] "The Actors' Names" were first given in Q 3.

[2] Prince of Morocco] Morochus, a Prince, etc., Q 3.

[3] Antonio] Anthonio Q 3, and in text Q, F.

[4] Lorenzo] Lorenso Q 3.

[5] Shylock] The name was known in England; "Richard Shylok" occurs in *Battle Abbey Deeds*, in a document dated 1435 (*Notes and Queries*, 1st ser. vol. i. p. 184, quoted by Furness). The ballad, *Calebbe Shillocke, his Prophesie*, preserved by Pepys, dates itself 1607 (Clar. Edd.), but may be a revised edition. Hunter (*New Illustrations*, vol. i. p. 299) regards the name as evidence that Shylock was a Levantine Jew, because "Scialac" was the name of a Maronite [Christian] of Mount Libanus in 1614; but "There be manie men of one name that are nothing a kindred" (Nashe, ed. M'Kerrow, vol. i. p. 304), and the same reasoning would make Balthasar, Portia's steward, a compatriot of "a devil of hell called Balthaser; no inferior devill, but a maister devill, a principall officer and commander in helle" (Riche, *Shak. Soc.*, i. p. 219). Shylock's nationality would affect his dress; if a Levantine Jew, he would wear a yellow turban; if born in Italy, a red hat; see Coryat, *Crudities*, vol. i. p. 296 (reprint, 1776). Possibly the actor discharged the part in an "orange tawnie bonnet"; see Bacon, *Essays*, "Of Usurie"; but the audience would, no doubt, have been equally satisfied with your straw colour, your purple in grain, your french crown colour, or your perfect yellow.

DRAMATIS PERSONÆ

LAUNCELOT GOBBO, *a Clown, Servant to Shylock.*
OLD GOBBO, *Father to Launcelot.*
SALERIO, *a Messenger.*[1]
LEONARDO, *Servant to Bassanio.*
BALTHASAR, STEPHANO, } *Servants to Portia.*

PORTIA, *a rich Heiress.*
NERISSA, *her Waiting-maid.*
JESSICA, *Daughter to Shylock.*

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other Attendants.

SCENE: Partly at Venice, and partly at Belmont, the seat of Portia, on the Continent.

[1] Salerio] Steevens. Replaced in text, III. ii. 220, 221, by Capell, as an abridged form of "Salerino," which he gives in the stage-direction; "Salerio" with a stroke over the "i" is "Salerino," and "Salerino," accented on the second syllable, would scan. The objection that Salarino is with Antonio in Act III. Scene iii. is not conclusive; the messenger would naturally return at once. Yet, if a change is to be made, I should prefer "Salanio," a more sympathetic man, see III. i. "Salerio" stands here because it is in the text of all the old editions. Gratiano's expression, "my old Venetian friend," does not identify him with either Salerino or Salanio; Gratiano may have had three friends. A new actor would not be needed; two subordinate parts might be taken by the same man.

THE MERCHANT OF VENICE

ACT I

SCENE I.—*Venice. A Street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

Ant. In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me
That I have much ado to know myself.
Salar. Your mind is tossing on the ocean;
There, where your argosies with portly sail,

The . . . Venice] The Comical [comicall Q 2] History of the Merchant of Venice Q. The Acts are first marked in F, the Scenes by Rowe. Venice . . .] Capell. A Street in Venice Theobald. 4. *of*] *off* Q 1. 4–6.] Two lines ending *am* . . . *me* Keightley. 5, 6.] So Q 3; one line Q, F.

5. *am to learn*] have not learned, do not know; see Riche (Shakspere Society, 1853), p. 135: "he was likewise to learne how to use his tearmes." The gerund is practically equivalent to a past participle with a negative, as in *Bonnie George Campbell*, line 19 (*Early Ballads*, ed. Bell, p. 206): "My barn is to big [*i.e.* unbuilt] And my babies unborn."

8. *ocean*] a trisyllable; cf. *Two Gentlemen*, II. vii. 32, and Fletcher, *The Chances*, I. ix.: "The tumbling ruins of the ocean."

9. *argosies*] Another form was "Ragusyes," see *New Eng. Dict.* Douce derived from Jason's ship, the *Argo*, comparing the late Latin *Argis*, though he was aware of Steevens' evidence for the right derivation in Ricaut's *Maximes*

Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curt'sy to them, do them reverence,
As they fly by them with their woven wings.

13. *curt'sy*] *curtsie* F, *cursie* Q, *curt'sy'ng* Allen conj.

of Turkish Polity, ch. xiv.: "Those vast carracks called *argosies*, which are so famed for the vastness of their burthen and bulk, were corruptly so denominated from Ragosies," *i.e.* "ships of Ragusa." Douce himself quoted Roberts, *Map of Commerce* (1638): "Rhagusa . . . from hence was the original of those great ships here built, and in old times vulgarly called Argoses properly Rhaguses." Heath compared "Ragozine," the name of the pirate in *Measure for Measure*.

9. *portly*] The sails were large and swollen by the wind. Falstaff, *Merry Wives*, I. iii. 69, uses the word of his own rotundity; cf. *Midsummer-Night's Dream*, II. i. 127–134; and Fletcher, *Wit without Money*, I. ii.: "My sister is a goodly portly lady, A lady of a presence; she spreads satin, As the king's ships do canvass, everywhere." Mr. Verity compares III. ii. 283, "magnificoes of greatest port," and explains the epithet as leading up to the simile in the next line, but "portly" was freely applied to things inanimate; in Beaumont, *The Woman-hater*, I. ii., "three chines of beef and two joles of sturgeon" are "a portly service, But gross, gross."

10. *on*] "of" proposed by Capell was read by Steevens, who compares *As You Like It*, II. i. 23: "Being native burghers of this desert city." Douce's objection that "burghers of the flood" could only be whales and porpoises militates against his own explanation of "pageants of the sea."

11. *pageants*] "Shakespeare alludes to those enormous machines, in the shapes of castles, dragons, ships, giants, etc., that were drawn about the streets in the ancient shows or pageants" (Douce). Cf. Florio, *New World of Words*: "Pegma, *a frame or pageant to rise, moove, or goe it selfe with vices*" (Clarendon Edd.). This agrees with the rest of the description: the ships were in motion, but pageants were commonly stationary; see *English Garner*, Tudor Tracts, pp. 367–395, for a description of those which preceded Elizabeth's coronation.

12. *overpeer*] not "surpass" as "outpeer" in *Cymbeline*, III. vi. 87, but "tower over" or "look down upon"; compare Greene's description of the Armada (*Wks.* ed. Grosart, vol. v. p. 280): "seeing our ships like little Pinasses, and their huge barkes built like Castles overpeering ours"; *Id.* vol. xiii. p. 182, *Orlando Furioso*, line 1339: "And on a hill that overpeeres them both, Stand all the worthie matchlesse Peeres of France." In Kyd's *Cornelia*, IV. ii. 1, "O Rome, that with thy pryde dost over-peare the worthiest cities of the conquered world," there is a reminiscence of Vergil's *caput extulit*, Ec. I. 24.

13. *curt'sy*] The spelling of Q may be phonetic: it occurs elsewhere, *e.g.* "a French cursy," Middleton, *Women Beware Women*, III. i. 165. If "curt'sy" means "seem to curt'sy," the motion may be caused by the wake of the argosy (Furness) or merely by the wind, which the next line shows to be strong. Mr. Craig explains "salute them by lowering a flag or sail"; cf. *Hawkins's Second Voyage*, *English Garner*, v. p. 89: "he gave them certain pieces of ordnance, after the courtesy of the sea,

Salan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures out of doubt
Would make me sad.

Salar. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,

15. *venture*] *ventures* Hanmer. 17. *abroad*] *aboard* Pope. 19. *Peering in*] *Piering in* Q 1, *Piring in* Q 2, *Prying in* Q 3, *Poring on* Lettsom conj.; *and piers*] *for Peeres* Q 1. 24. *might . . . sea*] *at sea, might do* Q 1. 27. *see*] *see!* Keightley conj.; *dock'd*] Rowe; *dockes* Q 1; *docks* Q 2, F.

for their welcome." Can curt'sy as a verb have this sense? The usual meaning is as in *Ralph Roister Doister*, I. iv.: "Court'sy—duck you and crouch at every word."

15. *venture*] anything risked, hence merchandise which is exposed to "the peril of waters, winds, and rocks."

17. *still*] continually.

18. *Plucking*] Johnson quotes Toxophilus [ed. Arber, p. 159]: "I toke a fether or a lytle lyght grasse, and so well as I could, learned how the wynde stoode." There is a somewhat similar passage in *Jew of Malta* (I. i. 37 *seq.*): "But now how stands the wind? . . . East and by South: why then I hope my ships . . . Are gotten up by Nilus' winding banks."

19. *Peering in*] "prying in," Q 3, avoids the jingle with "piers"; pry did not connote mere curiosity as now; see Chapman, *Blind Beggar of Alexandria* (Pearson, vol. i. p. 4): "And like a Eagle prying for her pray." Lettsom conjectured "poring on,"—"poring in" would have been nearer to the old text; cf. Browne, *Britannia's Pastorals*, I. iv. 81: "Poring in the blood of bodies slain," but no change is needed, and "poring on ports" is almost a jingle too.

19. *roads*] anchorages, also used of landing-places; cf. v. i. 288; *Two Gentlemen*, I. i. 53, and II. iv. 187.

21. *out of doubt*] without doubt; cf. *Trimming of Thomas Nashe:* "though out of doubt the fool had no such drift."

25. *hour-glass*] not a reference to the use of hour-glasses in churches: they were common in private houses. Salarino is speaking coherently. He was at dinner in line 22, and does not reach even the outside of a church till line 29.

26. *flats*] sand-banks, or shallows.

27. *see*] Keightley suggested (*Shakespeare Expositor*, p. 148) that, as an

Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which, touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought

28. *high-top*] Steevens; *high top* Q, F. 33. *her*] *the* Q 1. 36. *nothing?*] Q 1; *nothing.* Q 2, F.

alternative to reading "dock" for "dock'd," we might retain "docks" (Q, F), and punctuate "see!" This is open to the objection that it represents the stranding of the ship as the outcome of its owner's imagination.

27. *Andrew*] There is no evidence in support of Knight's guess that this name was given to ships in compliment to the Genoese admiral, Andrea Doria. Hanmer read "Arg'sie."

27. *dock'd*] Rowe's correction, usually accepted; Furness notes "the ease with which 's' in the old Court-hand can be confounded with 'd.'" Keightley read "dock"; Collier, "'s decks"; Delius, "decks in sand" as a parenthesis. It is just possible that Shakespeare wrote "choked in sand"; see Middleton, *The Black Book* (*Wks.* ed. Bullen, vol. viii. p. 41): "if it [your bowl] chance to pass all the dangerous rocks and rubs of the alley, and be not choked in the sand like a merchant's ship before it comes half-way home."

28. *Vailing*] lowering, stooping as if in submission to the elements; cf. *Hakluyt's Voyages* (MacLehose), vol. iv. p. 243: "meeting with a Fleming who refused to vale his fore toppe." It is often used figuratively, as in Greene, *Friar Bacon and Friar Bungay*: "Apollo's heliotropion then shall stoop, And Venus' hyacinth shall vail her top"; Fletcher, *A Wife for a Month*, III. iii.: "His jollity is down, valed to the ground, sir"; Dekker, ed. Rhys, p. 218: "to stand with my cap in my hand and vail bonnet, when I ha' spread as lofty sails as himself."

28. *high-top*] hyphened by Steevens. "Top" is probably "top-sail"; it sometimes means "a sort of platform placed over the head of the lower mast, from which it projects as a scaffold," Smyth, *Sailor's Word-Book.*

33, 34.] So Barabas's argosy from Alexandria was "loaden with spice and silks," *Jew of Malta*, I. i.

33. *stream*] usually "tide" or "current," but possibly "the open sea" in *Gascoigne's Voyage into Holland*, 1572, (Southey's *British Poets*, p. 221): "The Stearesmate strives to send us from the shore, And trustes the streame, whereof wee earst had doubt."

35. *this*] the large sum suggested by the mention of silks and spices, or as often with "this" and "thus" precision may have been given to the expression by a gesture. Lettsom conjectured that something had fallen out between lines 34 and 35.

36. *thought . . .*] anxiety arising from thinking of this.

That such a thing bechanc'd would make me sad?
But tell not me: I know Antonio
Is sad to think upon his merchandise.
Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.
Salar. Why, then you are in love.
Ant. Fie, fie!
Salar. Not in love neither? Then let us say you are sad
Because you are not merry; and 'twere as easy
For you to laugh and leap and say you are merry
Because you are not sad. Now, by two-headed Janus,

46. *Why . . . are*] *Then y' are* Q 1; *Fie, fie!*] *Fie, fie, away!* Hanmer; *In love! fie, fie!* Dyce conj. 47. *neither?*] Q 1; *neither:* Q 2, F; *neither!* F 2. 50. *Because you are*] *'Cause you're* Hanmer.

42. *bottom*] "hold," hence "ship"; cf. Harrison's *Description of England*, ed. Furnivall, p. 131: "In times past when the strange bottoms were suffered to come in, we had sugar for foure pence the pound." For the proverb, a variant of "all my eggs in one basket," see Chapman, *Revenge of Bussy D'Ambois*, v. (Pearson, vol. ii. p. 181): "my venture All in one bottome put"; Fletcher, *Fair Maid of the Inn*, I. ii.: "that merchant is not wise That ventures his whole fortunes in one bottom"; Webster, *Duchess of Malfi*, III. v.: "Let us not venture all this poor remainder In one unlucky bottom"; *Cure for a Cuckold*, II. iv.: "Alas, lady, 'tis a younger brother's portion, And all in one bottom."

45.] Antonio speaks more freely to Bassanio in private; see line 177.

46. *Fie, fie*] Hanmer added two syllables by reading "Fie, fie, away!" Dyce proposed "In love! fie, fie!" A line divided between two speakers is often abnormal, *e.g.* I. iii. 138. For "fie" in serious protest, cf. *Measure for Measure*, II. ii. 172, III. i. 148. Antonio uses it again, II. vi. 62.

47.] Pope read "let's" for "let us" and "you're" for "you are" to the satisfaction of all finger-counters.

48. *and*] omitted by Pope, changed by Knight to "an," *i.e.* if.

50. *by two-headed Janus*] an untraded oath, but appropriate. Janus was a strange fellow among the gods, the only one, says Ovid (*Fasti*, i. 66), who sees his own back, and the two sorts of men are each Januses of one face, laughing or sad; see Greene, *Menaphron*, 1589, ed. Arber, p. 23: "hiding under his head the double-faced figure of *Janus*, as well to clear the skies of other men's conceiptes with smiles, as to furnish out his owne dumps with

Nature hath fram'd strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper;
And other of such vinegar aspect
That they 'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, *and* GRATIANO.

Salan. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.
Salar. I would have stay'd till I had made you merry,
If worthier friends had not prevented me.
Ant. Your worth is very dear in my regard.

54. *other*] *others* Pope. 56. Enter . . .] after line 64 Dyce. 57.] Two lines ending *Bassanio* . . . *kinsman* F.

thoughts"; and p. 29: "Chaunce is like *Janus*, double-faced, as well full of smiles to comfort, as of frownes to dismay."

52. *peep*] a very picturesque image of the countenance in laughing, when the eyes appear half shut (Warburton). The suggestion that it might mean "are always on the look-out for the humorous side of things," confuses the mind's eye with the body's; persons who "peep" for the humorous side of things would rather be a cause of wit in other men.

53. *like parrots*] consumedly, "with harsh screaming laughter" (Craig). Dyce made the construction clear by pointing "laugh, like parrots, at," etc.

53. *bag-piper*] Professor Dowden writes: "The man of vinegar aspect will not laugh at a genuine jest. Would not the parallel be that the merry man will laugh even at what is melancholy? And at least a Lincolnshire bagpipe is melancholy." For the laughter of parrots he quotes Willughby, *Ornithology* (1678), p. 117: "The noble Philip Marnixius . . . had a parrot whom I have heard laugh like a man, when he was by bystanders bidden so to do in the French tongue, in these words: Riez, perroquet, riez, *i.e.* laugh, Parrot, laugh." Pepys saw a parrot which could talk, laugh, and crow, "which it do to admiration," *Diary*, vol. iii. p. 252.

54. *other*] the old plural; cf. Webbe, *Discourse of English Poetrie*, ed. Arber, p. 22: "other among them of the finest wits and aptest capacities."

54. *aspect*] For the accent, cf. II. i. 8.

56. *Nestor*] a type of gravity as well as wisdom; see Marston, *Scourge of Villanie*, Sat. vii.: "A man, a man, Loe yonder I espie The shade of Nestor in sad gravity"; Ben Jonson, *The New Inn*, I. i.: "the arts, grave Nestor and the wise Ulysses practised"; *Lucrece*, 1401: "There pleading might you see grave Nestor stand."

61. *prevented*] anticipated, intervened with a prior claim.

I take it, your own business calls on you
And you embrace the occasion to depart.

Salar. Good morrow, my good lords.

Bass. Good signiors both, when shall we laugh? say, when?
You grow exceeding strange: must it be so?

Salar. We 'll make our leisures to attend on yours.

[*Exeunt Salarino and Salanio.*

Lor. My Lord Bassanio, since you have found Antonio,
We two will leave you; but at dinner-time,
I pray you, have in mind where we must meet.

Bass. I will not fail you.

Gra. You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care.

72. Exit] Q 1.

64. *occasion to depart*] opportunity of going away.

66. *laugh*] have a merry meeting; cf. Dekker, ed. Rhys, p. 133: "we had good sport, i'faith, had we not? and when shall's laugh again?"

67. *exceeding strange*] This does not mean "very much of a stranger," as Rolfe explained, but "actually unfriendly"; see Earle, *Cosmographie*, 21, *Acquaintance*: "men that grow strange after acquaintance, seldom peece together againe"; Pepys, *Diary*, vol. vii. p. 183: "with whom I have not drank for many a day, having for some time been strange to him"; and vol. iii. p. 202: "The king is stranger than ordinary to her," which is repeated afterwards in other words, "The king is grown colder to my Lady Castlemaine."

67. *must it be so*] "must our intimacy cease?" or "must you go?" "To me," says Furness, "this short phrase reads like one of the many which Shakespeare uses to supply the place of stage-directions." Salarino, however, does not so understand it. His going when other guests arrive is a sign of "strangeness"; see Greene, *Mamillia*, ed. Grosart, vol. ii. p. 217: "Pharicles seeing them in earnest talk . . . began to withdraw himselfe out of the garden. . . . What Master Pharicles, quoth he, is it the fashion in Padua to be so strange with your frendes?"

69. Lor.] Rowe gave this speech to Salanio.

70. *We two . . .*] A hint thrown away on Gratiano.

70. *dinner-time*] English merchants dined about 12 p.m.

71. *meet*] Cf. Chapman, *Monsieur D'Olive*, I. i.: "When shall we meet?"—"Are we not met now?"—"Tush, man, I mean at my chamber."

74. *respect upon*] The use of "upon" may be due to a feeling for the literal meaning of respect—a looking back.

75. *lose*] "loose" (Q, F) is not a misprint (Steevens), but a common form of "lose."

Believe me, you are marvellously chang'd.

Ant. I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.

Gra. Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man whose blood is warm within

78. *man*] *one* Q 1. 79. *mine*] *mine's* Hanmer. 79, 80. *fool: With . . . laughter*] *fool, With . . . laughter:* F 2. 80. *let old*] *so let* Hanmer reading as F 2.

76. *chang'd*] Therefore Antonio's melancholy is not constitutional; cf. line 7.

78. *A stage*] A commonplace of Elizabethan writers; the *locus classicus* is *As You Like it*, II. vii. 139–166; cf. the motto of the Globe Theatre, "Totus mundus agit histrionem."

79. *play the fool*] act the part of the vice or clowne; so in Gascoigne's comparison of the world to a stage (Southey, *British Poets*, p. 206*a*) we read: "Vaine tattling plaies the vice well cladde in ritche aray. . . . When all is done and past, was no part plaide but one, For everye player plaide the foole, tyll all be spent and gone."

80. *old wrinkles*] There are three possible interpretations of this phrase. (1) May the wrinkles of old age come, as it were, to an accompaniment of mirth and laughter. (2) May wrinkles similar to those of age be driven in our cheeks by mirth (and not by care). (3) Wrinkles many and deep. "Old" sometimes means excessive in number or intensity; cf. Tarleton, *Newes out of Purgatorie*: "On Sunday at masse there was old ringing of bels." Perhaps the second is the best; we find "old cramps" in *The Tempest*, I. ii. 369; and in IV. 261, "aged cramps," *i.e.* such cramps as old people have. Mr. Craig compares *2 Henry IV.* v. i. 96: "O, you shall see him laugh till his face be like a wet cloak ill laid up!"; cf. *Twelfth Night*, III. ii. 84: "he does smile his face into more lines than is in the new map with the augmentation of the Indies." The Clarendon Edd. quote *Love's Labour's Lost*, v. ii. 465. See also Webster, *Duchess of Malfi*, I. i.: "She says too much laughing and too much company fills her too full of the wrinkle."

81. *liver*] Cf. *Antony and Cleopatra*, I. ii. 23: "I had rather heat my liver with drinking."

82. *cool*] "That's another drop of blood from your heart" (or "another nail in your coffin") is a provincial saying in Ireland when a person sighs. The Clarendon Edd. quote *2 Henry VI.* III. ii. 61: "blood-consuming sighs"; and *Midsummer-Night's Dream*, III. ii. 98: "sighs of love that cost the fresh blood dear."

82. *mortifying*] causing death; so "mortified" means "dead" in *Henry V.* I. i. 26; *Julius Cæsar*, II. i. 324; and Fletcher and Shirley, *Night-Walker*, II. i.: "I have cried so much For my young mistress that is mortified."

Sit like his grandsire cut in alabaster?
Sleep when he wakes and creep into the jaundice
By being peevish? I tell thee what, Antonio—
I love thee, and it is my love that speaks—
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,

84. *alabaster*] Pope; *Alablaster* Q, F. 87. *it is*] F, *tis* Q. 89. *cream*] *dreame* Q 1.

84. *alabaster*] The spelling "alablaster" (Q, F) is due, according to Skeat, to a confusion with arblaster, a cross-bowman. Smyth, *Sailor's Word-Book*, has "Alablaster. An arbalist or cross-bow man; also the corruption of alabaster." The Clarendon Edd. quote *Othello*, v. ii. 5: "smooth as monumental alabaster," and refer to a magnificent specimen in Stratford church, which may have suggested the simile; but alabaster was so commonly used for the purpose that it actually means "monument" in Chapman's *Revenge for Honour*, iv. i.: "Till we grow stiff as the cold alabasters Must be erected o'er us."

85. *jaundice*] See Bucknill's note (*apud* Furness): "In this whole passage the intimate connection between mind and body is sketched with exact physiological truth. . . . In Copland's *Dict. of Medicine* it is stated that 'the most common exciting causes of jaundice are the more violent mental emotions,' and in the list of these emotions, which he adds, he specially includes 'peevishness.'" Rolfe compares *Troilus and Cressida*, i. iii. 2, where the cause is also a mental one.

86. *what*] indefinite in this phrase, meaning "something"; cf. Spenser, *Shep. Cal. July*, line 31: "Come downe, and learne the little what, That Thomalin can sayne."

88. *sort*] probably "kind"; cf. Beaumont and Fletcher, *Honest Man's Fortune*, i. i.: "He can inform you of a kind of men That first undid the profit of those trades"; but it might mean "a multitude" or "many"; Harrison, *Description of England* (ed. Furnivall), has, p. 172, "a sort of hewes," *i.e.* a number of different colours; p. 309, "an infinit sort of families"; and p. 310, "the owners of a great sort of them," *sc.* parks, where "sort" means a number not in one body or company.

89. *cream and mantle*] Gravity is a mask which conceals the thoughts and feelings as cream covers milk, or duckweed, standing water. Some editors follow Henley in finding an allusion to "the manner in which the film extends itself over milk in scalding," but the difference between cream and the film of scalding milk is one which Shakespeare would have recognised. For "mantle," cf. *The Tempest*, iv. i. 182; *Lear*, iii. iv. 139; and Goldsmith, *Deserted Village*, line 132: "the brook with mantling cresses spread." The words may have been intended to suggest colour; cf. "a green and yellow melancholy," *Twelfth Night*, ii. iv. 116.

90. *do*] who do, the relative omitted, as often.

90. *a wilful stillness*] *i.e.* an obstinate silence (Malone); cf. "wilful silence," *Richard III.* iii. vii. 28. Here and in *Sonnets*, xl. 8, Schmidt explains "wilful" as "voluntarily assumed, affected, not natural."

90. *entertain*] "maintain," or rather "adopt," the retention being implied;

With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
As who should say, "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, when, I am very sure,

93. *Sir Oracle*] *sir Oracle* Q, *sir an Oracle* F. 95. *these*] *those* Q 1. 97. *when*] *who* Rowe; *I am*] *I'm* Pope.

see *Richard II.* II. ii. 4: "lay aside life-harming heaviness And entertain a cheerful disposition." The word often means "receive and keep," as used of servants, friends, or lovers.

91, 92. *opinion Of*] reputation for (Clarendon Edd.); cf. *Titus Andronicus*, I. i. 416: "Lord Titus here Is in opinion and in honour wrong'd"; *Julius Cæsar*, II. i. 145: "his silver hairs Will purchase us a good opinion."

92. *conceit*] thought; see *Passionate Pilgrim*, 109: "Spenser . . . whose deep conceit is such As, passing all conceit, needs no defence.

93. *As who should say*] as much as to say; see *Troilus and Cressida*, III. iii. 255: "bites his lips with a politic regard, as who should say, 'there were wit in this head an 'twould out'"; and *Pierce Pennilesse*: "Some think to be counted rare politicians by being solitarie: as who should say, I am a wise man." "Who" is probably indefinite, though, as Furness says, the antecedent can always be supplied in Shakespeare, but it is used freely by Gower, where the actual words of the speaker are not given, and indefinite words are found in the same phrase as in *Two Gentlemen*, IV. iv. 6: "I have taught him, even as one would say precisely, 'thus would I teach a dog'"; and Fletcher, *Spanish Curate*, IV. iii.: "As luckily, as one would say, 'Go husband.'"

93. *I . . . Oracle*] Cf. "Sir Smile," *Winter's Tale*, I. ii. 196; "Sir Valour," *Troilus and Cressida*, I. iii. 176. So Pepys, *Diary*, vol. viii. p. 23: "One Bovy . . . did talk some things very well; but only he is a Sir Positive." Grant White preferred the reading of F on account of the absence of a capital in "sir," and because "Sir Oracle" is an awkward effort in nomenclature and a specimen of a cheap sort of wit. F, however, has "sir Priest" and "sir Knight" in *Twelfth Night*, III. iv. 298; Greene (ed. Grosart, vol. x. p. 254), "sir pay for all"; and Tusser, *Five Hundred Pointes*, "sir Parson" (57. 12), "sir carter" (57. 13), "sir knave" (111. 15), "sir peeler" (17. 48), etc., and similar feminine appellatives, such as "dame profit" (35. 1). Furness, while rejecting F's reading on metrical grounds, almost wishes it right: "There is a certain pomposity in 'Sir Oracle' which befits the character . . . yet . . . this . . . gives a disagreeable tone." The next line, however, is equally pompous. Allen proposed to slur the article, "I am, sir, 'n oracle." He might have omitted it, quoting Beaumont and Fletcher's "I am oracle."

94. *let no dog bark*] A proverb according to Steevens, who quotes *Acolastus, a Comedy* (1540): "nor there shall no dog bark at mine ententes"; cf. Exodus xi. 7.

97. *when*] Rowe provided "would damn" with a subject by reading "who." Collier (MS. and ed. 2) has "'t would," *i.e.* their speaking would.

If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I 'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I 'll end my exhortation after dinner.

Lor. Well, we will leave you then till dinner-time.
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Gra. Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.

Ant. Farewell: I 'll grow a talker for this gear.

Gra. Thanks, i' faith; for silence is only commendable

98. *would*] *'twould* Collier MS. and ed. 2. 102. *fool gudgeon*] *fool's gudgeon* Pope, *fool-gudgeon* Malone. 103. *Fare ye well*] *farwell* Q 1. 108. *moe*] *more* Rowe. 110. *Farewell*] *Far you well* Q 2.

98. *damn*] The hearers would incur the judgment denounced in the Gospel [St. Matt. v.22] (Theobald).

102. *fool gudgeon*] "fool of a gudgeon" (Verity) is preferable to Furness's "gudgeon of a fool," *i.e.* which only fools care to fish for. Pope actually read "fool's gudgeon," but he did not fish; gudgeon are a good bait for pike, and a false reputation may be profitable; cf. *Troilus and Cressida*, IV. iv. 105: "while others fish with craft for great opinion." For "fool" meaning foolish, see *English Dialect Dictionary*. The folly of the gudgeon was proverbial; see Browne, *Britannia's Pastorals*, I. ii. 60: "The foolish gudgeon quickly caught"; Webster, *White Devil*, III. i.: "Knaves turn informers as maggots turn to flies; you may catch gudgeons with either"; *The Play of Stukely* (Simpson's *School of Shakspere*, vol. i. p. 238): "Are not these English like their country fish Called gudgeons that will bite at every bait? How easily the credulous fools believe The thing they fancy"; and in Beaumont and Fletcher's *Honest Man's Fortune*, v. iii., "thou fresh water gudgeon" means "thou fool."

104. *end . . . dinner*] An allusion to the practice of the Puritan preachers of those times (Warburton).

108. *moe*] more in number; Anglo-Saxon "má"; "more," which Rowe read here, originally meant "greater."

110. *for this gear*] for this. The phrase colloquial and "perhaps of no very determinate import" (Steevens) can usually be modernised by omitting "gear." The word is the Anglo-Saxon "gearo," ready, which came to mean preparation, and then "matter," "business," "material," etc. The interpretation of Eccles "for this time" seems due to a false derivation from *geár*, a year.

111. *commendable*] For the accent

In a neat's tongue dried and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*

Ant. Is that any thing now?

Bass. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

Ant. Well, tell me now, what lady is the same To whom you swore a secret pilgrimage, That you to-day promis'd to tell me of?

113. *Is . . . now?*] Rowe; *It is . . . now.* Q, F; *Ay! is that . . . now?* Lettsom conj. 115. *as*] omitted F. 119. *the*] *this* Hanmer.

compare Fletcher, *The Little French Lawyer*, I. i.: Passive courage Is only now commendable in lacquies," —which also illustrates the misplacing of "only."

112. *neat's tongue dried . . .*] ox-tongue; for "neat," see *Winter's Tale*, I. ii. 126. Is the meaning—"in a dried tongue which is silent and in an old maid who, *teste* Gratiano, is equally dry and not worth listening to"? or could the phrase be used, as elsewhere, of what Burns called 'a fusionless carlie" (it is very rarely used of women), and the meaning be—"in an old man or an old maid"? See Middleton, *More Dissemblers besides Women*, I. ii. 190 (*Wks.* ed. Bullen, vol. vi.): "*Aur.* 'The governor of the fort.' *Luc.* 'That old dried neat's tongue'"; Fletcher, *Women Pleased*, III. ii.: "Oh, the most precious vanity of this world, When such dry neat's tongues [as old Bartello] must be soak'd and larded With young fat supple wenches." "A maid not vendible" is one who, in provincial speech, is past her market, *i.e.* whom no one would marry; so "I'll mar her market," Ford, *Lover's Melancholy*, III. ii., means "I shall prevent her marriage."

113. *Is . . . now*] So Rowe. Lettsom proposed "I" for "It" (Q, F); "I" modernised is "ay!" and Collier, "It is that: Any thing now?" For "now" Johnson conjectured "new." But "anything" means, as very often, "any thing of worth"; see Harrison, *Description of England*, p. 91: "Howbeit if my conjecture be anie thing at all"; cf. *Id.* p. 312.

114. *nothing*] Cf. *Tempest*, II. i. 170: "Prithee, no more: thou dost talk nothing to me"; Earle, *Cosmographie*, 3, *A Grave Divine*: "nor talks three hours together, because he would not talk nothing."

115. *reasons*] thoughts, arguments, as in *Coriolanus*, V. iii. 158.

119. *the same*] "this same" (Hanmer) is approved of by Furness. We should rather expect "that same" of a person not present or previously mentioned, as in *Love's Labour's Lost*, II. i. 194. In Levin's *Manipulus Vocabulorum* we find "this same *hic ipse*" distinguished from "that same *ille ipse*."

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridg'd
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love;
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.
Ant. I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assur'd,
My purse, my person, my extremest means,

124. *something showing*] *showing something* Pope. 125. *continuance*] *continuance to* Rowe.

124. *something showing*] Pope reversed the order of these words as an improvement, or in ignorance of Elizabethan usage. For the meaning "somewhat, rather," cf. "something peevish," *Merry Wives*, I. iv. 14.

124. *port*] not only "bearing" but dress, retinue, etc. See Harrison, *Description of England*, p. 230: "yoong shifting gentlemen which oftentimes do beare more port than they are able to maintain"; Riche, *His Farewel* (ed. 1853, p. 12): "such worthie porte and dailie hospitalitie"; Fletcher, *Rule a Wife and have a Wife*, IV. iii.: "pack up all my clothes, my plate, and jewels, And all the furniture . . . 'tis necessary We keep a handsome port."

125. *continuance*] For the omission of the preposition, cf. IV. i. 388.

129. *time*] almost "youth"; cf. Fletcher, *Love's Pilgrimage*, II. iii.: "a hope of tying Discretion to my time, which only shews me, And not my years, a man."

130. *gaged*] engaged, pledged.

136. *stand . . .*] Cf. *Macbeth*, I. iii. 74: "To be king stands not within the prospect of belief." The meaning is, "if your proposal is as honourable as yourself." Honour's eye is supposed to reach only to things honourable; see Fletcher, *The Loyal Subject*, I. v.: "would you do nobly And in the eye of honour truly triumph Conquer that mind first." Similar expressions are very common, *e.g.* Hooker, *Ecclesiastical Polity*, V. ix. 2: "General rules are no other to the eye of understanding than cloudy mists cast before the eye of common sense."

Lie all unlock'd to your occasions.
Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way, with more advised watch,
To find the other forth, and by adventuring both,
I oft found both. I urge this childhood proof,
Because what follows is pure innocence.
I owe you much, and, like a wilful youth,

142. *self-same way*] *same way forth* Craik conj. 143. *the other forth*] *the other, forth* Hanmer, *the other* Capell, Craik conj.; *and by adventuring*] *and by adventring* Q 1, *by vent'ring* Pope, *and venturing* Dyce conj. 146. *wilful*] *witless* Warburton, *wastefull* Collier MS.

139. *occasions*] a quadrisyllable, "necessities"; cf. Beaumont and Fletcher, *Triumph of Time*, sc. i.: "If you have houses, Or land, or jewels, for good pawn, he'll hear you, And will be ready to supply occasions."

141. *I shot . . .*] a common practice, to judge from the number of allusions to it. Steevens quoted Dekker, *Lanthorne and Candlelight*: "And yet I have seen a Creditor in Prison weepe when he beheld the Debtor, and lay out money of his owne purse to free him: he shot a second arrow to find the first"; cf. Webster, *White Devil*, v. ii.: "One arrow's graz'd already: it were vain To lose this for that will ne'er be found again." Arrows were of one flight when the same force, under the same atmospheric conditions, would drive them the same distance. The Clarendon Edd. quote *Toxophilus* (B. p. 131, ed. Arber): "You must have divers shaftes of one flight, fethered with diverse winges for diverse windes"; but "of one feather" had the same meaning; see Dekker, ed. Rhys, p. 218: "you too [*sic*] will fly together, Because you're roving arrows of one feather."

142. *advised*] deliberate, careful; cf. II. i. 42; *John*, IV. ii. 214.

143. *the other forth*] Hanmer pointed "the other, forth," thus connecting "forth" with "shot"; Capell omitted "forth"; Staunton, in answer to Craik, who thought "to find forth" neither English nor sense, showed that it means "out" in *Comedy of Errors*, I. ii. 37; *Two Gentlemen*, II. iv. 186; etc.

144. *childhood proof*] experience of my youth, or of my days of innocence, rather than "childish test or experiment" (Clarendon Edd.). For "proof" in this sense, see Chapman, *Blind Beggar of Alexandria*: "in the wished proof Of these high fortunes thou fortellest me"; Painter, *Palace of Pleasure* (ed. 1890, vol. i. p. 163): "I see by common proof in many who . . . do never remember that they have been yonge"; so "a vulgar proof," *Twelfth Night*, III. i. 135, is "a matter of common experience."

145. *pure innocence*] innocent and harmless (Eccles); Furness thinks it may mean "pure foolishness," "Bassanio was certainly aware how flimsy was his pretext for Anthonio to send more good money after bad . . ."; but Bassanio was arguing in favour of his project, not against it, and, unless we suppose him insincere, he expected it to succeed; see lines 150–153.

146. *wilful*] Emendations are needless; cf. "Wilful waste makes woeful want."

That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both,
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

Ant. You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have:
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore speak.

Bass. In Belmont is a lady richly left,
And she is fair, and, fairer than that word,

155. *do me now*] *doe* F, *do to me* F 2.

147.] I have lost what I borrowed; the change of subject is not uncommon.

148. *self*] same.

154. *wind about*] Cf. Beaumont, *The Woman-Hater*, II. i.: "You must not talk to him . . . honest plain sense, but you must wind about him."

154. *circumstance*] See the quibble on this word, *Two Gentlemen*, I. i. 36, 37. Circumstances were details not necessarily irrelevant, Riche, I. 82 (ed. Shakspere Society, 1853): "to the end I seeme not tedious with prolixitie of woordes, nor to use other than direct circumstances"; but as "particulars and circumstances are tedious" (Harvey, *3rd Letter*, New Shaks. Soc., 1874) we find circumstance used almost as circumlocution, as by Massinger, *Great Duke of Florence*, IV. i.: "Haste cuts off circumstance"; Fletcher, *Fair Maid of the Inn*, III. ii.: "Now briefly, lady, without circumstance Deliver those aggrievances."

156.] *i.e.* in doubting that I would do my utmost for you.

160. *prest*] "ready" (Steevens), "bound" or "urged" (Staunton); "prest" usually, perhaps always, means "ready," but it is doubtful if "prest unto" in the sense "ready for" is better English than "ready unto" would be. If Staunton is right, it should be written "press'd"; but see Dekker, ed. Rhys, p. 252: "You men that are to fight in the same war To which I 'm prest."

160. *unto*] accented on the last syllable; see *Arte of English Poesie* (ed. Arber, p. 87): "Restore king Davids sonne unto Jerusalem," a line quoted to illustrate the regular fall of accents.

162. *fairer* . . .] Cf. the proverb, "Handsome is that handsome does"; and Overbury, *A Wife*: "Good is a

Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors; and her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate!

Ant. Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.

163. *sometimes*] *sometime* Theobald. 171. *strand*] Johnson; *strond* Q, F.
172. *come*] *comes* Q 1. 178. *Neither*] *Nor* Pope.

fairer attribute than white, 'Tis the minds beauty keeps the other sweet." The same thought underlies *Twelfth Night*, II. i. 30.

163. *sometimes*] Theobald read "sometime," *i.e.* "formerly," forgetting that "sometimes" had the same meaning; see Harrison, *Description of England*, p. 55: "it paid sometimes at every alienation 5000 ducates to Rome"; p. 73, "there were mines of lead sometimes in Wales"; Browne, *Britannia's Pastorals*, I. v. 271: "Sometimes a tyrant held the reins of Rome Wishing to all the city but one head"; Dekker, *Henry V.* I. i.: "This sometimes was a German emperor."

165, 166. *undervalued To*] regarded as of less worth than; cf. II. vii. 53; and Fletcher, *Queen of Corinth*, V. iv.: "Let me not be so undervalued in Your highness' favour, that the world take notice You so preferr'd her."

181. *rack'd*] stretched to the utmost; cf. Chapman, *Widow's Tears*, IV. ii.: "One joint of him I lost was much more worth Than the rack'd value of thy entire body."

Go, presently inquire, and so will I,
Where money is, and I no question make
So have it of my trust or for my sake.

[*Exeunt.*

SCENE II.—*Belmont. A Room in Portia's House.*

Enter PORTIA *and* NERISSA.

Por. By my troth, Nerissa, my little body is aweary of this great world.

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness, therefore, to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences and well pronounced.

Ner. They would be better if well followed.

Scene II.—Belmont] Rowe. A . . . House] Capell. Enter . . .] Enter Portia with her waiting Woman Nerissa Q, F. 1. *aweary*] *weary* F 3. 7, 8. *It . . . therefore*] Q, *it is no smal happinesse therefore* F, *therefore it is no small happiness* F 4, *therefore it is no mean happiness* Theobald.

183. *presently*] at once.

185. *of my trust*] on my credit.

Scene II.

7, 8. *mean . . . therefore*] "small" (F) gives the sense but loses the pun; Rowe, as usual, followed F 4; Theobald's "Therefore it is no small happiness," is merely a conflation of Q and F.

8. *to . . . mean*] to have "neither poverty nor riches," see Proverbs xxx. 8.

8. *superfluity . . .*] Cf. *The Cold Year* (1614): "Oh Sir! riots, surfeits overnights and early potting it next morning stick white hairs upon young men's chins, while sparing diet holds colour."

9. *but*] "and" (Hanmer) seems to Furness the better reading; "but" is, however, justified by the implied contrast between the semblance of old age, white hairs, and the reality, long life.

11. *sentences*] maxims; cf. *Lucrece*, 244: "a sentence or an old man's saw."

Por. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word "choose"! I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not

15. *It*] *He* Pope. 17. *than be*] *then to be* Q. 18. *mine*] *my* Theobald. 20. *o'er*] *over* Steevens (1793). 23. *reasoning*] *reason* F; *the*] omitted F. 25. *whom . . . whom*] F, *who . . . who* Q. 27. *Is it*] *it is* F.

15. *a good divine*] See Ophelia's description of "some ungracious pastors," *Hamlet* I. iii. 47–51 (Verity).

19. *blood*] passions or appetites; cf. Salanio's mockery of Shylock, III. i. 39.

22. *meshes*] For this mode of hunting with nets and on foot, see Topsel, *History of Four-footed Beasts, Of the Hare.* Dogs were not used in winter, "for the snow burneth the Dogs nose, and the frost killeth the heat of the Hares foot." A cripple could not hunt in this way, because "if she avoide the net, he [the hunter] must follow her by the foot unto her next lodging place."

23. *reasoning*] discussion; "reason" (F) is preferred by Furness, but his distinction between "reason," speech, discourse, talk, and "reasoning," ratiocination, is not confirmed by the practice of Elizabethan writers. "Reasoning" means "speech" in *The Householders Philosophie* (Kyd, *Works*, ed. Boas, p. 244): "knowing that olde men and they that grow in yeeres, were ever more desirous of reasoning and talk then any other thing, for we cannot please them better then to harken to their speeches with attention"; while "reason" means "argument" in *Sonnets*, cli. 8, and "persuasion" in *Measure for Measure*, I. ii. 190. Both words had at times a lighter meaning than now, but they were rarely used of quite purposeless talking.

25. *whom . . . whom*] "who . . . who" (Q) may be what Shakespeare wrote; the forms were used almost indifferently for the accusative.

26, 27. *will . . . will*] The play on words indicates the tone of Portia's speech, and so tends to confirm Q's reading "mean," line 7.

hard, Nerissa, that I cannot choose one nor refuse none?

Ner. Your father was ever virtuous, and holy men at their death have good inspiration; therefore the lottery that he hath devised in these three chests of gold, silver, and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

Por. I pray thee, over-name them, and as thou namest

29. *none?*] F 2; *none.* Q, F. 34. *will, no doubt, never*] Q 2, *no doubt you wil never* Q 1. 35. *who you*] Q 2, *who* Q 1, *whom you* Pope. 39. *pray thee*] *prethee* Q 1.

30, 31. *at their death*] See *Richard II.* II. i. 31; *1 Henry IV.* v. iv. 83; and T. Heywood, *Fortune by Land and Sea*, v. ii.: "As dying men do seldom deem amiss."

31–36. *inspirations . . . love*] Furness by a brilliant change in the pointing and a new interpretation of "therefore" makes the reading of Q 1 clear and coherent—"holy men . . . have good inspirations, therefore [*i.e.* hence there is] the lottery that he hath devised . . . whereof who chooses his meaning chooses you. No doubt you will never be chosen by any rightly but one who shall rightly love." He adds: "That this is the true meaning Portia herself tells us, I think, in plain words, where she says to Bassanio (III. ii. 44), 'If you do love me you will find me out.' His capacity to find her is the very test of his 'rightly' loving her." On the other hand, the passage so pointed sounds formal, and the new sentence "No doubt," etc., is unpleasantly abrupt. Besides, the audience could know nothing of what Portia was to say in III. ii. 44, while the reading of Q 2 is consistent with the immediate context. Portia has complained that she cannot choose whom she would, Nerissa would naturally answer that the successful suitor would be one whom she would love rather than one who would love her: "To be loved makes not to love again," as Shakespeare knew; see *Two Gentlemen*, v. iv. 43:

"O, 'tis the curse in love and still approved,
Where women cannot love when they 're beloved."

Again, Portia cannot refuse whom she dislikes and Nerissa would hardly attempt to console her by an assurance that such a one, if successful, would like her. Nerissa's own question seems conclusive: she asks what warmth is in Portia's affection towards her present suitors, not what warmth is in theirs towards her.

32. *lottery*] The first mention of "the lottery" is made by one who at least affects to believe in its efficacy.

39. *over-name them*] In *Two Gentlemen*, I. ii. 7, it is the maid who asks

them, I will describe them; and, according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts that he can shoe him himself. I am much afeard my lady his mother played false with a smith.

Ner. Then is there the County Palatine.

Por. He doth nothing but frown, as who should say,

43. *colt*] *dolt* Theobald. 45. *appropriation to*] *appropriation unto* Q 1, *approbation of* Collier MS. and ed. 2. 46. *him*] omitted Q 1; *afeard*] *afraid* F. 48. *is there*] *there is* Q 1; *Palatine*] *Palentine* Q 2.

her mistress to repeat her suitors' names. Bianca in Fletcher, *Fair Maid of the Inn*, III. i., has the same number of suitors as Portia.

41. *level at*] usually explained "aim at, guess," but probably stronger, "aim truly, hit," and hence "infer"; it is found contrasted with "roving" and "shooting at random," see Lyly, *Love's Metamorphosis*, II. i. 58: "The heart is a narrow mark and rather requireth *Argus* eyes to take a level, then a blind boy to shoot at random"; *Pappe with an Hatchet* (Lyly, *Works*, ed. Bond, vol. iii. p. 401): "If they cannot levell, they will rove at thee," which Bond explains—"aim true . . . shoot wide. Rovers were marks on the target wide of the bull's eye."

43. *colt*] dolt (Theobald) is a change for the worse; "colt" has a reference to the prince's devotion to the stable. It was applied to unruly young persons of both sexes; see Beaumont and Fletcher, *Scornful Lady*, II. iii.: "They [younger brothers] are colts, wench, colts, heady and dangerous, till we take 'em up and make 'em fit for bonds"; Fletcher, *Monsieur Thomas*, I. i.: "These young colts [girls] are too skittish."

44. *horse*] There was a horse-fair at Naples; see Painter, *Palace of Pleasure*, ed. Jacobs, vol. i. p. 150, and its horses were famous; cf. Fletcher, *Fair Maid of the Inn*, I. i.: "Is the Neapolitan horse the Viceroy sent you In a fit plight to run?" Massinger, *Maid of Honour*, I. i.: "I have horses Of the best breed in Naples . . . In their career of such incredible swiftness They outstrip swallows."

45. *appropriation to*] Seemingly used in a sense kindred to that of "appropriament," *i.e.* attribute or characteristic.

45. *good parts*] either natural or acquired good qualities, probably the latter.

48. *County Palatine*] County for Count (line 63) is used by Scott; see the song "County Guy" in *Quentin Durward*, and by Thackeray, *Ballads*, *Piscator and Piscatrix*, line 8. Johnson found here an allusion to Albertus a Lasco, a Polish Palatine, who was in England in 1583, but the title occurs in stories of the time, and in plays, as Greene's *Orlando Furioso*, where Orlando himself is a County Palatine (*Works*, ed. Grosart, vol. xiii. p. 121, etc.). Nashe (M'Kerrow), ii. p. 209, has "countie palatine of cleane straw and provant."

"If you will not have me, choose." He hears merry tales, and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for

50. *If*] Q 1, &c Q 2, *and* F; *an* Capell. 54. *be*] *to be* F. 58. *Bon*] Capell; *Boune* Q, F.

50. *choose*] The merest slang, used much in the same way as the expression which Bret Harte deplored: "I told him if he did not like it, he might lump it." Furness suggests a different pointing: "it has even occurred to me that, modifying the punctuation, it might read, in view of the Countie's black looks, 'If you will not have me choose'—*i.e.* if you will not suffer me to make trial of the caskets—take the consequences"; but there is no indication that any suitor could anticipate such a refusal: permission is accorded, even graciously, to Morocco, who had the complexion of a devil. For "choose" meaning "do as you please," see Beaumont and Fletcher, *Knight of the Burning Pestle*, IV. v.: "They will not trust you for no more drink"—"Will they not? let 'em choose." Chapman, *Blind Beggar of Alexandria* (Pearson, vol. i. p. 40): "Nay, if thou wilt not—chuse, you peevish girle: thou canst not say but thou wert offered fayre" (here the pointing is mine, the old "not choose" is out of keeping with the context); *Northward Hoe*, I. i.: "If you will send me my apparel, so; if not, choose." Day and Haughton, *Blind Beggar* (ed. Bullen, p. 25), I. iii.: "Nay, nay, stand not on tearmes, take this or chuse; Send word ye love us or our Loves refuse." *Three Ladies of London* (Hazlitt's *Dodsley*, vol. vi. p. 293): "And thou wilt do it, do it; and if thou wilt not, choose"; Jonson, *Devil is an Ass*, v. iii.: "Sir, I will bail you at mine own apperil"—"Nay, choose."

52. *weeping philosopher*] Heracleitos the Obscure, of Ephesus, who "wept at everything in the world," *πάντα τὰ ἐν τῷ βίῳ ἔκλαεν* (Ælian, V. H. VIII. xiii.).

54. *a death's-head*] Editors have referred to the skull and cross-bones cut on old tombstones as emblems of mortality, without noting how Portia has readjusted the elements of the design: her "emblem" has only one bone and it is used as a pipe.

57. *by*] of, concerning; cf. Greene, *Anatomie of Fortune* (*Works*, ed. Grosart, vol. iii. p. 225): "so that thou may say of him as *Andromache* said by Hector, *Tu Dominus*," etc.; Chapman, *May-Day*, III. iv.: "Resolve me . . . whether you spake any such words or no; and secondly by whom you meant them"; Beaumont and Fletcher, *Cupid's Revenge*, III. iv.: "All I know by him I dare deliver boldly."

a man. In truth, I know it is a sin to be a mocker; but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a capering; he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him; for if he love me to madness, I shall never requite him.

Ner. What say you then to Falconbridge, the young baron of England?

Por. You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth

64. *throstle*] Pope; *Trassell* Q, F; *Tarsell* F 2; *Tassell* F 3; *Tassel* F 4. 69. *shall*] Q, *should* F. 74. *will*] *may* Pope.

62. *better bad*] Hyphened by Halliwell; "better" often means greater; here it is "more inveterate," or "more pronounced."

64. *throstle*] "The throstle is the thrush" [? *Turdus musicus*]—Malone; "a distinct bird" — Steevens, who quotes T. Newton's *Herball to the Bible* (1587): "whose berries the mavises, throssels, owsells, and thrushes delite much to eat." "Trassell" (Q, F) may be "the phonetic spelling of throstle" (Furness), but the latter occurs *Midsummer-Night's Dream*, III. i. 130.

66. *shadow*] possibly, his reflection in a mirror; cf. *Julius Cæsar*, I. ii. 58; Lyly, *Love's Metamorphosis*, II. i. 19: "as easily thou maiest through the verie skinne behold the bone, as in a glasse thy shadow"; but see G. Harvey, *Pierces Supererogation* (*Works*, ed. Grosart, vol. ii. p. 234): "let the recklesse Villain play with his own shadow."

69. *requite*] reward; so *Much Ado*, III. i. 111: "And, Benedick, love on: I will requite thee, Taming my wild heart to thy loving hand."

70. *What . . . to*] What do you think of him? As Mr. Craig says, it is a phrase of invitation; cf. *Lear*, I. i. 241; and *Two Gentlemen*, II. iv. 51.

75. *a poor pennyworth*] a small amount, often used of a bad bargain; cf. Lodge, *Alarum against Usurers* (1584): "the youth hath a good peniworth if in ready money he receive twentie pound"; Nashe (*Works*, ed. M'Kerrow, vol. i. p. 288): "It is a policy to take a rich penniworth whiles it is offered."

in the English. He is a proper man's picture, but, alas! who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour?

Por. That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another.

76. *the*] omitted Rowe. 82. *Scottish*] Q, *other* F, *Irish* Collier MS.

76. *proper*] fine-looking; cf. *Much Ado*, II. iii. 189; *1 Henry VI.* v. iii. 37; Dekker, ed. Rhys, p. 126: "scarce proper, Indifferent handsome."

76. *picture*] Cf. Dekker, ed. Rhys, p. 124: "What sullen picture is this, servant?"—"It's Count Hippolito."

77. *dumb-show*] a play or device in which the characters acted without speaking, as in charades; see *Ferrex and Porrex*, where full descriptions are given of the dumb-shows which preceded the Acts.

78. *suited*] dressed; cf. *Quip for an Upstart Courtier*, 38: "the homely robes he is suited in."

79. *doublet . . .*] coat, trousers, and hat, the ordinary dress of Englishmen, the cut only being foreign. Round hose were padded knickerbockers, so called from their shape; for "bonnet," cf. Beaumont and Fletcher, *Queen of Corinth*, II. iv.: "If you bow low, may be he 'll touch the bonnet, Or fling a forc'd smile at you for a favour." In *Much Ado*, III. ii. 34–36, it is a sign of love to be "in the shape of two countries at once, as a German from the waist downward, all slops," etc. Dekker ridiculed this "sinne of Apishness," see *Seven Deadly Sins of London*, ed. Arber, p. 37; see also G. Harvey's extraordinary hexameters, "in gratiam quorundam Illustrium Anglo-francitalorum hic et ubique apud nos volitantium" (*Works*, ed. Grosart, vol. i. p. 84).

82. *Scottish*] "other" (F); "because upon the accession of James the First, the *Union* taking place, and the Court swarming with People of that Nation, the Players, thro' a fear of giving Disgust, thought fit to make this change" (Theobald). The Clarendon Edd. refer to the prosecution of the authors of *Eastward Hoe* for writing something against the Scots; see *Eastward Hoe*, III. ii.

87. *became his surety*] alluding to the constant assistance, or rather promises of assistance, that the French gave the Scots in their quarrels with the English (Warburton).

88. *sealed under*] as his surety.

88. *for another*] because he too had received a box on the ear.

Ner. How like you the young German, the Duke of Saxony's nephew?

Por. Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast. An the worst fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I 'll be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their

95. *An*] Capell; *and* Q, F. 100. *pray thee*] *prethee* Q 1. 104. *I'll*] *ile* Q 1, *I will* Q 2. 107, 108. *determinations*] *determination* Rowe.

93–95.] This implies a division of animals into men, beasts, and the Duke of Saxony's nephew.

95. *An the worst . . .*] at worst, if the worst happen, a common saying; see *English Garner*, vol. iv. p. 91: "An the worst fall I can lodge you in Newgate."

101. *Rhenish wine*] perhaps as a special treat. Halliwell quotes Morryson's *Itinerary* (1617), Germans "sometimes and rarely drink Rhenish wine, commonly beere."

101. *contrary*] Were there only two caskets in the original form of the play?

105. *a sponge*] The same figure occurs elsewhere; see *Palace of Pleasure*, vol. i. Nov. xxxv.: "Landolpho Ruffolo [when shipwrecked] . . . driven by the sea . . . not eating (as having not wherewithall) and drinking more than he would . . . was then transformed to a sponge"; Brome (Pearson), vol. ii. p. 106: "Let me out-squeeze that Court Sponge"; Dekker (Pearson), vol. ii. p. 252: "I became a spunge To drinke up all their mischiefe and lay drown'd In their infected waters."

home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that

109. *home*] *homes* Collier MS. 117. *I . . . them*] Q, *I wish them* F. 119. *Venetian, a scholar*] *Venetian Scholler* Q 1.

110. *by . . . sort*] in some other way. Furness compares "by the manner," line 114; Grant White has, "Here 'sort' is used in its radical sense; *sors*=a lot," but any other "lot" would have been as objectionable to the suitors, if the conditions remained the same; it was the oath, not the caskets, which was their stumbling-block.

111. *imposition*] conditions imposed by your father; cf. III. iv. 33; *Troilus and Cressida*, III. ii. 86: "Thinking it harder for our mistresses to devise imposition enough than for us to undergo any difficulty imposed."

112. *Sibylla*] Deiphobe of Cumæ, the Methuselah of the Romans; see Ausonius, *Epp.* xix. 6: "Nestore sim quamvis provectior æmulaque annis Vincas Cumanam tu quoque Deiphoben"; Apollo promised that her years should number the grains in her handful of sand (Ovid, *Met.* xiv. 136). For the word as a proper name (used erroneously, Clarendon Edd., but see Craig's note, *Little Quarto*, p. 26). Rolfe quotes Bacon, *Colours of Good and Evil*, 10, but the use is earlier and very common; see *Palace of Pleasure*, vol. i. Nov. xxv.: "Of the books of Sibilla"; Lodge, *Reply to Gosson*, (Shak. Soc. pp. 10, 11): "Sibilla will prophesy in verse"; Lyly, *Woman in the Moone*, III. i. 92: "like Sibillaes goulden prophesies"; etc. So "Sibyl," *Taming of the Shrew*, I. ii. 70: "As old as Sibyl"; John Day, *Peregrinatio Scholastica* (ed. Bullen, p. 49): "a goodlie plante . . . not much unlike the description which Reverende Sibell made of it"; the coupling of "Sibylla" with David, "teste Dabid cum Sibylla," in the famous hymn *Dies Iræ*, is a possible source of the error.

114. *parcel*] party, as in Brome, *Covent Garden Weeded*, III. i.: "These are a parcel of those venimous weeds That ranklie pester this faire garden-plot."

117. *I pray God*] The change to "I wish" (F) may be due to the Act of 1605 (3 Jac. c. 21), which imposed a fine of £10 on any person or persons who should "jestingly or prophanely speak or use the holy name of God or of Jesus Christ or of the Trinity," in any Stage-play, Enterlude, etc.

came hither in company of the Marquis of Montferrat?

Por. Yes, yes, it was Bassanio; as I think, so was he called.

Ner. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well, and I remember him worthy of thy praise.

Enter a Servant.

How now! what news?

Serv. The four strangers seek for you, madam, to take their leave; and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night.

Por. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

122. *so was he*] *he was so* Q 1. 129. *How . . . news*] Q, omitted F. 130. *for*] omitted F. 135. *heart*] *a heart* Q 1.

122. *as I think*] Portia fears she has spoken too eagerly.

129. *How . . . news*] Knight prints as part of the speech to Nerissa. Grant White and Rolfe omit with F. Portia speaks familiarly to a servant in II. ix.

130. *four*] Hunter suggests that this was the number in the original play, and that the Englishman and the Scotchman were added.

137. *condition*] disposition or character; cf. Fletcher, *Monsieur Thomas*, IV. ii.: "I want a right heir to inherit me, Not my estate alone but my conditions," said by one who laments that his son seems to have the condition of a saint; see also *Henry V.* v. ii. 314.

137. *complexion . . .*] Cf. *Love's Labour's Lost*, IV. iii. 254: "Black is the badge of hell" (Craig).

Come, Nerissa. Sirrah, go before.
Whiles we shut the gate upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III.—*Venice. A public Place.*

Enter BASSANIO *and* SHYLOCK.

Shy. Three thousand ducats; well?

Bass. Ay, sir, for three months.

Shy. For three months; well?

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound; well?

Bass. May you stead me? will you pleasure me? shall I know your answer?

Shy. Three thousand ducats, for three months, and Antonio bound.

Bass. Your answer to that.

Shy. Antonio is a good man.

141. *gate*] *gates* Q 1.

Scene III.

Scene III.—Venice] Rowe. A public Place] Capell. Enter . . .] Enter Bassanio with Shylocke the Jew Q, F.

1. *well?*] Hudson conj.; *well* Q, F.

140, 141. *Come . . . door*] Doggerel, a note of early time; cf. I. i. 111–112 (Craig).

Scene III.

1. *Three thousand ducats*] Shylock's first speech is of money; a large sum is meant, but it is of little consequence whether the ducats were of gold, and the sum £20,000 to £30,000 (Hunter), or of silver and the sum about £5000, and whether, if silver, they were worth 4s. 8d. (Coryat, who says the Venetian ducat was not a coin but a sum), or one of the two kinds valued by Roberts (*Marchants Map of Commerce*, 1638) at about 3s. 4d. and 4s. or 4s. 8d. respectively.

1. *well?*] "It seems to me that 'well' is interrogative" (Dowden).

7.] Bassanio's impatience is in contrast with Shylock's deliberation.

7. *stead*] assist; cf. *Two Gentlemen*, II. i. 119; *Tempest*, I. i. 165.

12. *good*] solvent; cf. Marston, ed. Halliwell, vol. ii. p. 153: "ther's my bond for your plate."—"Your bill had been sufficient. Y' are a good man."

Bass. Have you heard any imputation to the contrary?

Shy. Ho, no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates; and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

Bass. Be assured you may.

15. *Ho*] *No* F 2. 21, 22. *hath, squandered*] Theobald; *hath squandered* Q, F. 24. *water-thieves and land-thieves*] *land-thieves and water-thieves* Eccles conj., Singer, ed 2.

17. *sufficient*] substantial, well to do; see Brome, *Covent Garden Weeded*, I. i.: "This is a rich sufficient man, and my friend"; *Sir John Oldcastle*, 1st part, I. i.: "Two of the most sufficient are enough," where Davy offers the security of "Hur cozen," *ap.* Rice, *ap.* Evans, *ap.* Morice, etc.

17, 18. *in supposition*] Shylock is well acquainted with Antonio's affairs; see I. i. 178.

20. *upon the Rialto*] on 'change. Staunton quotes Coryat [vol. i. p. 211]: "The Rialto which is at the farther side of the bridge as you come from St. *Marks*, is a most stately building, being the Exchange of Venice, where the Venetian Gentlemen and the Merchants doe meete twice a day, betwixt eleven and twelve of the clocke in the morning, and betwixt five and sixe of the clocke in the afternoone." The name was given also to the island joined with St. Mark's district and to the bridge itself.

21, 22. *hath, squandered*] If this pointing (Theobald's) is right, the meaning is "owns other cargoes which are in widely distant places."

24. *water-thieves and land-thieves*] Eccles conjectured that "these ought to change places . . . for the purpose of connecting 'water-thieves' with pirates"; but cf. III. i. 65: "warmed and cooled by the same winter and summer."

29. *assured*] "think" and "assure" are elsewhere contrasted; see Fletcher,

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO.

Bass. This is Signior Antonio.

Shy. [*Aside.*] How like a fawning publican he looks!

34, 35. *to eat . . . into*] omitted by Johnson. 39. *is he*] omitted Rowe.

Sea Voyage, IV. ii.: "I think he is good."—"I assure myself he will be."

35. *Nazarite*] Nazarene; cf. St. Matt. ii. 23: "He shalbe called a Nazarite," Tyndale's Version (1534), quoted by Dr. Chase, *ap.* Furness. For the same mistake Furness refers to many versions, including the Bishops' Bible, "which Ginsburg has shown to be that used by Shakespeare"; but see Anders, *Shakespeare's Books*. The error survives in the Douay Version, but does not occur in Tyndale translation of 1526 (see Bosworth's reprint), or in Wyclif, or in the Anglo-Saxon Versions, which read "Nazarenisc."

37. *I will not eat . . .*] It had not yet occurred to him that by doing so he could "feed on the prodigal Christian" (II. v. 14).

41. *fawning publican*] An odd combination (Clarendon Edd.), explained by Elze as the utterance of a typical pharisee who would have no sympathy with the prayer, "Lord, be merciful to me a sinner"; but "publican and sinner" was a cant term of abuse; we read in Nashe, who was no pharisee (*Works*, ed. M'Kerrow, vol. i. p. 302): "this indigested Chaos of Doctourship, and greedy pothunter after applause, is an apparant Publican and sinner, a self-love surfetted sot, a broken-winded galdbacke Jade, that hath borne up his head in his time, but now is quite foundred & tired, a scholer in nothing but the scum of schollership, a stale soker at *Tullies Offices*, the droane of droanes, and maister drumble-bee of non proficients"—a passage which tends to show that a hearty dislike does not inevitably lead to felicity of expression. Allen supposed that Shakespeare "conceived of" Shylock "as an English innkeeper"; but did Shakespeare conceive of English innkeepers as fawning? "How now, my bully rook!" is rather the very impertinence of good-fellowship; cf. Jonson, *New Inn*, II. ii.: "They relish not the

I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him!

Bass. Shylock, do you hear?

Shy. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Antonio.*] Rest you fair, good signior;
Your worship was the last man in our mouths.

Ant. Shylock, albeit I neither lend nor borrow

50. *well-won*] Q 1, *well-wone* Q 2, *well-worne* F. 59. To Antonio] Rowe. 61. *albeit*] *although* Q 1.

gravity of an host Who should be king at arms and ceremonies In his own house."

42. *for*] on the ground that; cf. *Measure for Measure*, II. i. 28: "You may not so extenuate his offence, For I have had such faults."

43. *simplicity*] folly, as in *Sonnets*, lxvi. 11: "And simple faith miscalled simplicity"; Marlowe, *Jew of Malta*, i.: "See the simplicity of these base slaves, Who, for the villains have no wit themselves, Think me to be a senseless lump of clay."

45. *usance*] From a passage quoted by Reed from *Wylson on Usurie* (1572, p. 32) it appears that usance was "a more clenly name" for usury.

46. *upon the hip*] at a disadvantage, a metaphor from wrestling; see Craig's note, *Little Quarto*, p. 30.

55. *gross*] full sum; cf. III. ii. 160.

By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I 'll break a custom. Is he yet possess'd
How much ye would?

Shy. Ay, ay, three thousand ducats.

Ant. And for three months.

Shy. I had forgot; three months; you told me so.
Well then, your bond; and let me see—but hear you:
Methought you said you neither lend nor borrow
Upon advantage.

63. *ripe*] *rife* Johnson conj. 64, 65. *Is . . . would*] Q 2; *are you resolv'd, How much he would have* Q 1; *is he yet possest How much he would* F; *Is he yet possess'd How much we would* S. Walker conj., Dyce, ed. 2. 66. Ant.] Bass. Furnivall conj. 67. *you*] *he* Hanmer.

63. *ripe*] ready for relief, as ripe fruit for plucking, a milder term than "pressing." Malone compares II. viii. 40: "the very riping of the time."

64, 65. *Is . . . would*] Furness prefers "Are you resolv'd How much he 'd have," which is practically the reading of Q 1. He quotes V. line 148: "That she did give me, whose posy was," in defence of the abnormal metre of line 64. If Q 1 is right, Shylock is asked a question and answers it, whereas with the reading in the text, Antonio breaks off his speech to Shylock to ask Bassanio a question which Shylock answers, while Bassanio does not speak till line 142 or 154, unless we assign him Antonio's words, line 66. Shylock's reply would be evidence that he was addressed, if he were as slow in speaking to Antonio as to Bassanio, but he is not. He answers Bassanio with studied deliberation, repeats his words, or affects not to hear him; to Antonio, on the contrary, he is almost obsequious —notice the eagerness of his "Ay, ay."

64. *possess'd*] informed; cf. Jonson, *Every Man in his Humour*, I. iv.: "Possess no gentlemen of our acquaintance with notice of my lodging"; Massinger, *Great Duke of Florence*, III. i.: "The Secretary hath possess'd the Duke What a rare piece she is."

67. *you told me so*] Shylock glances or turns towards Bassanio. He is in his element, bargaining; the quick pulse of gain, no less than his recognition of Antonio's importance, impels him to lay aside his affected indifference, and he is no longer dealing with a mere agent, but with the principal. Capell, however, supposes that he is in a brown study, plotting, and hears the words, "And for three months," without realising that they were spoken by Antonio. Hanmer disposed of the difficulty by reading "he" for "you."

69. *Methought*] "methoughts" (Q 2, F 1) occurs in *Winter's Tale*, I. ii. 154; *Richard III.* I. iv. 9, 24 ("methought" Qq), and 58.

70. *Upon advantage*] on such terms that the lender receives "more" than he lent; see Lyly, *Maid's Metamorphosis*, III. ii. 100: "Ile promise you

Ant. I do never use it.
Shy. When Jacob graz'd his uncle Laban's sheep—
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third,—
Ant. And what of him? did he take interest?
Shy. No, not take interest; not, as you would say,
Directly interest: mark what Jacob did.
When Laban and himself were compromis'd
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire, the ewes, being rank,
In end of autumn turned to the rams;
And, when the work of generation was
Between these woolly breeders in the act,
The skilful shepherd peel'd me certain wands,
And, in the doing of the deed of kind,
He stuck them up before the fulsome ewes,
Who, then conceiving, did in eaning time
Fall parti-colour'd lambs, and those were Jacob's.

79. *eanlings*] *eanelings* Q, F; *euelings* F 4; *ewelings* Rowe; *yeanlings* Pope.
81. *In end*] Q 2, *in th' end* Q 1. 84. *peel'd*] Pope, *pyld* Q, *pil'd* F.

nothing for your paines but a bag full of nuts: if I bring a crab or two in my pocket, take them for advantage."

77. *Directly*] exactly, precisely; cf. Jonson, *Alchemist*, I. i.: "And give a say [assay or attempt]—I will not say directly, But very fair—at the philosopher's stone"; Beaumont and Fletcher, *Wit at Several Weapons*, III. i.: "what are they come"—"And placed directly, sir, Under her window"; Hawes, *Pastime of Plesure*, cap. v., where Grammar is said to teach "In all good order, to speke directly, And for to write with true artografy."

78. *compromis'd*] agreed; "compromise" is "agreement," *1 Henry VI.* v. iv. 149.

79. *eanlings*] new-born lambs or kids. "Ean," later "yean," is to bring forth, see line 87; *3 Henry VI.* II. v. 36; *Pericles*, III. iv. 6.

79. *streak'd and pied*] ring-straked and spotted, Genesis xxx. 35.

81. *turned to*] Cf. III. iv. 78–80.

84. *peel'd*] The readings of Q, F are not vagaries of spelling but due to a confusion between two different words —"peel," originally "to strip off skin," and "pill," originally "to pluck out hair," hence "to ravage." Tusser calls wheat "sir peeler," *i.e.* piller, because it exhausts the ground.

This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.
Ant. This was a venture, sir, that Jacob serv'd for;
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
Shy. I cannot tell; I make it breed as fast:
But note me, signior.
Ant. Mark you this, Bassanio,
The devil can cite Scripture for his purpose,
An evil soul, producing holy witness,
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart.
O, what a goodly outside falsehood hath!

94. *inserted*] *inferred* Collier MS.

89. *was blest*] *sc.* by Heaven, *i.e.* prospered, not, as Allen explained, "by Isaac": Isaac's blessing was given before Jacob entered on the way to thrive. Shylock argues, success is a sign of the approval of Heaven; it may be gained by any means short of actual stealing, *e.g.* by deceiving a master or by taking interest. Jacob did not labour for his success; his ewes bred, so does my money. Antonio, in reply, disputes the analogy. If we press the word "venture," Jacob is represented as a merchant rather than as a usurer. In any case, he "served," kept the sheep, earning his bread *in sudore vultus sui*, not, as the usurer, *in sudore vultus alieni* (see Bacon, *Of Usurie*). Again, the blessing he received was the free gift of Heaven which might have frustrated his device.

94. *inserted*] in Scripture (Clar. Edd.); introduced into the conversation, *i.e.* by Shylock (Verity).

96. *I cannot tell*] I give no opinion, sometimes "I almost think," a polite way of maintaining one's own view while seemingly refusing to dogmatise; see Beaumont and Fletcher, *Cupid's Revenge*, III. iv.: "I cannot tell; their wickedness may lead Further than I dare think yet"; Marlowe, *Jew of Malta*, I.: "They say we are a scatter'd nation: I cannot tell; but we have scambled up More wealth by far than those that brag of faith."

98.] Cf. *Jew of Malta*, I. ii.: "What bring you Scripture to confirm your wrongs? Preach me not out of my possessions" (Verity); also Riche, *Honestie of this Age* (Percy Soc.), p. 60: "The usurer . . . have [*sic*] learnd of the devill to allege the holy Scriptures."

100. *a villain . . .*] Cf. *Hamlet*, I. v. 108.

102. *goodly*] "godly" (Rowe) was independently conjectured by Walker;

Shy. Three thousand ducats; 'tis a good round sum.
Three months from twelve, then, let me see, the rate.
Ant. Well, Shylock, shall we be beholding to you?
Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spet upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to then; you come to me, and you say,

104. *then . . . rate*] *then let me see the rate.* Q, F; *then, let me see; the rate*— Lloyd conj., Camb. editors. 105. *beholding*] *beholden* Pope. 107. *In*] *On* Capell conj. 111. *call*] *call'd* Rann; *cut-throat dog*] *cut-throat, dog* Hudson. 112. *spet*] Q, F; *spit* F 3; *spat* Rann.

Furness thinks it a *lectio certissima* on its own merits. The words are sometimes confused.

102. *falsehood*] treachery and knavery, as "truth" means "honesty" (Johnson).

105. *beholding*] "beholden" (Pope), but "beholding" was at least equally common. See *Eng. Dialect Dict.* for modern examples.

107. *rated*] reviled, upbraided, as in *Romeo and Juliet*, III. v. 170.

108. *moneys*] a common plural, meaning sometimes "money," sometimes "sums of money," or "money-matters."

109. *shrug*] Cf. Marlowe, *Jew of Malta*, II.: "I learn'd in Florence how to kiss my hand, Heave up my shoulders when they call me dog" (Malone).

110. *sufferance*] patience, endurance; cf. Fletcher, *Island Princess*, II. i. 3: "I never saw before A man of such a sufferance: he lies now Where I would not lay my dog"; so Marlowe, *Jew of Malta*, I.: "sufferance breeds ease"; and *Mery Tales and Quicke Answers*, 49: "The wyse poet Virgil sayth: all fortune by suffrance must be overcome."

110. *badge*] special characteristic; badges were not peculiar to Jews; yet some actors while saying "sufferance is the badge" have confuted themselves by pointing to a yellow cap or a large red cross on the shoulder.

110. *tribe*] race, as in I. iii. 52.

112. *spet*] the usual spelling in Elizabethan times, and even later, for both present and past tense. The noun is found in *Pierce Penilesse* (Shaks. Soc.), p. 44: "spet-proofe face."

112. *Jewish gaberdine*] Except the turban, the Jews of Venice had no distinctive dress. Shakespeare is careless of such matters; but the meaning may be "my coat because I am a Jew." The gaberdine was a long cloak; see Riche (Shaks. Soc.), I. p. 149: "disguised like a right porter with a long gaberdine downe to the calf of his legges." Caliban's had room for Trinculo (*Tempest*, II. ii. 40).

" Shylock, we would have moneys: " you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say,
" Hath a dog money? Is it possible
A cur can lend three thousand ducats? " Or
Shall I bend low, and in a bondman's key,
With bated breath and whispering humbleness,
Say this:—
" Fair sir, you spet on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I 'll lend you thus much moneys "?

Ant. I am as like to call thee so again,
To spet on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy,
Who, if he break, thou may'st with better face

119. *moneys*] *money* Q 1. 122. *can*] Q, *should* F. 125, 126.] Steevens (1793); one line Q, F. 126. *on . . . last*] *last Wednesday* Pope. 127. *day; another*] F, *day another* Q. 134. *for*] Q, *of* F. 136. *Who*] *Then* Eccles conj., *That* Seymour conj.

118. *foot*] spurn; cf. *Cymbeline*, III. v. 148.

128. *courtesies*] Booth would have actors provide against a literal interpretation of this word " by looking up, as you bend low, with a devilish grin into Antonio's face."

134. *A breed for*] *i.e.* in return for; "money is a barren thing and cannot, like corn and cattle, multiply itself (Warburton); Farmer quoted Old Meres, " Usurie and encrease by gold and silver is unlawful, because against nature; nature hath made them sterill and barren, usurie makes them procreative"; the honour of starting this conceit belongs to Aristotle, see *De Repub.* lib. i. (Holt White).

136. *Who, if he break*] *sc.* his day. Allen compares *qui si fidem franget*, and says that Shakespeare translates as he was taught, but *fidem frangere* is

Exact the penalty.

Shy. Why, look you, how you storm!
I would be friends with you, and have your love,
Forget the shames that you have stain'd me with,
Supply your present wants, and take no doit
Of usance for my moneys, and you 'll not hear me:
This is kind I offer.

Ant. This were kindness.

Shy. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,

137. *penalty*] Q 1, *penaltie* Q 2, *penalties* F; *look you*] omitted Pope. 143. Ant.] Q 3; Bass. Q, F.

rare for *fidem fallere*, and the relative without a verb occurs early and in phrases that have no exact equivalent in Latin. "Break" is used absolutely elsewhere, as in *Two Noble Kinsmen*, III. v.: "Nay, an she fail me once—you can tell, Arcas, She swore by wine and bread she would not break," and also with "day" (line 163), "hour" (*Two Gentlemen*, v. i. 4), and even "minute"; see Day, *Travailes of the Three English Brethren* (ed. Bullen, p. 60): "One I shall gripe, breake he but his minute."

137. *look you*] omitted by Pope as hyper-metric, but the line has only five accents, and if it had six might hold a place with other Alexandrines in Shakespeare, not to mention the frequent irregularity of lines divided between two speakers.

139. *stain'd*] disgraced; cf. *Much Ado*, III. i. 85, where Hero proposes "to devise some honest slanders To stain" her cousin with; and Lyly, *Maid's Metamorphosis*, v. ii. 65: "Besides it is a stain unto thy Deitie [Apollo's] To yield thine own desires soveraignty."

140. *no doit*] not a farthing; cf. *Antony and Cleopatra*, IV. xii. 37: "For poor'st diminutives, for doits." Halliwell quotes Coryat, *Crudities* (1611, p. 642), the Dutch "use to stampe the figure of a maid upon one of their coins that is called a doit, whereof eight go to a stiver, and ten stivers do make our English shilling."

143. Ant.] So Q 3. This speech shows that Antonio's feelings towards Shylock are changing, and prepares us for the "Content, i' faith" of line 152. If we read "Bass." (Q, F) the first line of Shylock's answer is addressed to Bassanio and the rest to Antonio.

145. *single bond*] The best explanation is that of the Clarendon Edd.—"a bond with your own signature attached alone to it without names of sureties"; but "single" often meant "mere"; and "a single bond" was a technical term for a bond without a condition. Professor Dowden compares William Blundell (1659?), *A Cavalier's Note-Book* (1886), p. 119: "Choose rather to lend money to your friend (though you borrow it yourself), even upon his *single bond*, than to enter into bond with him."

If you repay me not on such a day,
In such a place, such sum or sums as are
Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

Ant. Content, i' faith; I 'll seal to such a bond,
And say there is much kindness in the Jew.

Bass. You shall not seal to such a bond for me:
I 'll rather dwell in my necessity.

Ant. Why, fear not, man; I will not forfeit it:
Within these two months, that 's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.

Shy. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:

151. *pleaseth*] *it pleaseth* F, *it shall please* Pope. 152. *i' faith*] *ifaith* Q 1; *infaith* Q 2, F. 153. *the*] *thee*, or *a* Capell conj. 161. *dealings teaches them*] Q, F; *dealing teaches them* F 2; *dealings teach them to* Pope. 166. *profitable neither*] *or profitable* Pope.

148. *let the forfeit . . .*] The expression is inverted but the meaning clear—"let a pound of your flesh be nominated for [*i.e.* named as] the forfeit."

151.] In Sylvain's *Orator* the creditor does not claim the right of cutting from a vital spot.

161. *teaches*] usually explained as a Northern plural; this does not account for the similar use of "hath" and "is."

167. *muttons, beefs*] These old forms may be responsible for the fancy that Shylock speaks broken English.

If he will take it, so; if not, adieu;
And, for my love, I pray you wrong me not.
Ant. Yes, Shylock, I will seal unto this bond.
Shy. Then meet me forthwith at the notary's;
Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.
Ant. Hie thee, gentle Jew.
[*Exit Shylock.*
This Hebrew will turn Christian: he grows kind.
Bass. I like not fair terms and a villain's mind.
Ant. Come on: in this there can be no dismay;
My ships come home a month before the day.
[*Exeunt.*

ACT II

SCENE I.—*Belmont. A Room in Portia's House.*

Flourish of Cornets. Enter the Prince of MOROCCO, *and his Train;* PORTIA, NERISSA, *and others attending.*

Mor. Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,

169. *it, so*] *it so* Q 1. 171. *I will*] Theobald, ed. 2; *Ile* Q, F. 177, 178.] So printed by Pope; as prose Q, F. 178. *This*] F, *The* Q; *kind*] *so kinde* Q 1.

170. *for my love*] please, as in Day and Haughton, *Blind Beggar*, I. ii. (ed. Bullen, p. 17): "Then for my love let all these quarrels cease."

170. *wrong me not*] *sc.* by your suspicions.

175. *fearful*] untrustworthy as causing me to fear that I shall be robbed, or too timid to resist thieves.

Act II. Scene I.

2. *shadow'd*] black. For this use of

To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant: by my love, I swear
The best-regarded virgins of our clime
Have lov'd it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.

Por. In terms of choice I am not solely led

livery, see *Venus and Adonis*, 506 (and 1107): "Long may they [Adonis's lips] kiss each other, for this cure! O, never may their crimson liveries wear!"

6. *make incision*] a technical expression in surgery; an Act of Parliament (1542) directed that the Company of Barbers and Surgeons should have "the bodies of four felons . . . to make incision of the same for their further and better knowledge"; cf. Brome, *The Sparagus Garden*, I. v.: "what sharp incisions, searings, and cruel Corsives Are daily suffer'd." Monck Mason supposed an allusion "a swaggering humour" of the time; see *Cynthia's Revels*, IV. i.: "a fourth with stabbing himself and drinking healths"; *Id. Palinode*: "From stabbing of arms, flap-dragons, whiffs, healths, and all such swaggering humours—*Chorus*. Good Mercury defend us"; Cook, *Green's Tu Quoque* (Hazlitt's *Dodsley*, vol. xi. p. 251): "I will . . . with a dagger pierce a vein to drink a full health to you"; Dekker, *Honest Whore*, A. II. i.: "How many gallants have drunk healths to me Out of their daggered arms"; Fletcher, *Humorous Lieutenant*, IV. iv.: "'Thou light and life of creatures . . . vouchsafe at length thy favour';—and so proceeds to incision." For other examples, see Craig, *Lear*, II. i. 35, 36.

7. *reddest*] Red blood is a traditionary sign of courage (Johnson); in Webster, *White Devil*, v. vi., Zanche the Moor says: "I have blood As red as either of theirs."

9. *fear'd*] frightened, as often; see *Venus and Adonis*, 1094; and *Henry V.* I. ii. 155: "more feared than harmed."

10. *best-regarded*] most admired or respected; cf. Painter, *Palace of Pleasure*, ed. Jacobs, vol. ii. p. 394: "But far better is she to be regarded that not findinge in her heart to love her suitor, will frankly tell him at the first, that she cannot like hym."

13. *In terms of choice . . .*] In [matters or questions of] choosing I am not led only by appearances; "terms" sometimes adds little or nothing to the sense, as in *Hamlet*, v. ii. 257, where "in my terms of honour" is contrasted with "in nature" (line 255); cf. *All's Well*, II. iii. 173: "in the name of justice without all terms of pity." In *Twelfth Night*, v. i. 74: "Whom thou in terms so bloody and so dear Hast made thine enemies," "terms" is "manner," as perhaps also here. Elze's reference to the terms or conditions to which suitors were obliged

By nice direction of a maiden's eyes;
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not scanted me
And hedg'd me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair
As any comer I have look'd on yet
For my affection.

Mor. Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar,
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,

18. *wit*] *will* Hanmer (Theobald conj.).

to swear is shown to be wrong by "Besides," etc., line 15. The real meaning is made clear by lines 20, 21.

14. *nice direction*] fastidious discrimination as between shades of colour: cf. *Toxophilus*, ed. Arber, p. 41; "nice fine, minnikin fingering."

17. *scanted*] restricted, limited; cf. III. ii. 112; *Lear*, I. i. 281.

18. *wit*] "will" was proposed and withdrawn by Theobald, read by Hanmer. "Wit" is wisdom, or perhaps the devising or inventive power of the mind, as in *Love's Labour's Lost*, I. ii. 190: "Devise, wit, write, pen."

20. *stood as fair*] Cf. Brome, *Lovesick Count*, I. i.: "I must not be deny'd to stand as fair In competition for the crown as any man," but there is here a quibbling allusion to Morocco's complexion.

25. *Sophy*] Cf. Hakluyt, *Voyages* (MacLehose), iii. 158: "The King of Persia (whom here we call the great Sophy) is not there so called, but is called the Shaugh [Shah]. It were dangerous to cal him by the name of Sophy, because that Sophy in the Persian tongue, is a begger." A letter of Queen Elizabeth to the great Sophy [magno Sophi Persarum] dated 1561 is given by Hakluyt, but "Sophy" was used like "Prester John" and the "Grand Cham," as a type of magnificence and power. Persia and Turkey were continually at war (Soliman the Magnificent was defeated by the Persians in 1535); see *Palace of Pleasure* (Jacobs), i. 190, where "the Persian Sophie" is called "the capital enemie" of the Sultan. With Morocco's boast, cf. Brusor's (*Soliman and Perseda*, I. iii. 51): "Against the Sophy in three pitched fields, Under the conduct of great Soliman Have I been chief commander of an host And put the flint-heart Persians to the sword."

25. *prince*] After this word Rowe inserted a comma, thus making "scimitar" the antecedent of "that" in next line.

I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance;
And either not attempt to choose at all,
Or swear, before you choose, if you choose wrong,
Never to speak to lady afterward
In way of marriage: therefore be advis'd.

Mor. Nor will not. Come, bring me unto my chance.

Por. First, forward to the temple: after dinner

27. *outstare*] *out-stare* Q 1; *ore-stare* Q 2, F. 28. *Outbrave*] *Out-brave* Q, F. 29. *sucking*] *suckling* Keightley. 31. *thee, lady*] Rowe, ed. 2; *the Lady* Q, F (*Ladie* F); *while!*] *while* Q, F. 35. *page*] Theobald; *rage* Q, F. 43. *Come . . . unto*] *Therefore . . . to* Pope.

32. *play at dice*] an imaginary case. There are many references in the Elizabethan drama to Lichas as the attendant (page) who brought Hercules the shirt of Nessus; see Ovid (*Met.* ix. 155–225), who speaks of him as *exsanguem metu*, pale with fear. The story of how he was thrown into the sea is evidence that his master was "the better man."

35. *page*] Theobald quotes in support of his emendation from Lord Landsdowne's alteration of this play: "So were a giant beaten by a dwarf."

42. *In way of marriage*] with a view to marriage, a common phrase; cf. Beaumont and Fletcher, *Love's Cure*, III. ii.: "And yet attempts in way of marriage A lady not far off."

42. *be advis'd*] look before you leap, be deliberate; cf. *Comedy of Errors*, v. i. 214: "My liege, I am advised what I say, Neither disturbed with the effect of wine, Nor heady-rash, provoked by raging ire."

43. *Nor will not*] *sc.* speak to lady afterward, etc.

44. *temple*] "table" was proposed by Keightley (*Shakespeare Expositor*, p. 149). In defence of the text, it has

Your hazard shall be made.

Mor. Good fortune then! 45
To make me blest or cursed'st among men.

[*Cornets, and exeunt.*

SCENE II.—*Venice. A Street.*

Enter LAUNCELOT GOBBO.

Laun. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow, and tempts me, saying to me, "Gobbo,

Scene II.—Venice] Rowe. A Street] Capell. Enter . . .] Enter the Clowne alone Q, F. 1. *will*] *will not* Halliwell. 2. *mine*] *my* Rowe, ed. 1. 3. *Gobbo*] Q 1; *Iobbe* Q 2, F.

been suggested that Shakespeare was betrayed into the use of classical language by the mention of Portia or Hercules and Lichas, and again that "temple" is used in deference to Morocco's Mohammedanism; but "temple" is "church"; see Hooker, *Ecclesiastical Polity*, v. xii. 5: "albeit temples such as now were not then erected for the exercise of the Christian religion"; Beaumont and Fletcher, *Knight of Malta*, II. v.: "Let him go awhile till we have done these rites . . . and so let's march to the temple"; see also v. i. and v. ii.; Fletcher, *Fair Maid of the Inn*, v. iii.: "To the temple, and there with humbleness praise Heaven's bounties"; Ford, *Lover's Melancholy*, v. i.: "On to the temple, there all solemn rites Performed, a general feast shall be proclaimed." In *Westward Hoe*, II. i., it is actually used of St. Paul's.

46. *blest*] blessedest; for the joining of different degrees of comparison, see Fletcher, *The Double Marriage*, I. i.: "Thou shalt partake my near and dearest counsels"; Tusser, *Five Hundred Pointes*, 51. 5:

"The juster ye drive it, the smoother and plaine,
More handsome ye make it to shut off the raine."

The usage is not confined to verse; Pepys says of the Sheriff of London (vol. v. p. 172) that he "keeps the poorest mean dirty table in a dirty house that ever I saw any."

Scene II.

1. *conscience*] Douce gives a MS. dialogue between *conscientia* and *caro* as to whether a woman should or should not get up early for mass, which may (perhaps indirectly) have suggested this. There is a brief but somewhat similar discussion with reason in Chapman, *Humorous Day's Mirth* (ed. Shepherd, p. 30).

Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run away." My conscience says, "No; take heed, honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via!" says the fiend; "away!" says the fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my conscience, hanging about the neck of my heart, says very wisely to me, "My honest

4. *Launcelot*] Rowe; *Lancelet* Q 1; *Launcelet* Q 2, F. 9, 10. *running with*] *running; withe* Anon. *ap.* Steevens conj. 10. *heels*] *bells* Anon. *ap.* Halliwell conj.; *courageous*] *contagious* Collier MS. 11. *Via*] Rowe; *fia* Q, F. 12. *for*] *fore* Collier MS. and ed. 2.

4, 5.] Under an affectation of more than legal precision Launcelot misquotes and misapplies proverbs, scraps of conversation, etc.; see Lorenzo's criticism, III. v. 64–69.

9, 10. *scorn . . . heels*] Steevens, though he brings forward as an anonymous conjecture, "withe thy heels, *i.e.* connect them with a 'withe' (a band made of osiers)," gives a correct parallel, *Much Ado*, III. iv. 50: "O illegitimate construction! I scorn that with my heels"; Schmidt compares *Venus and Adonis*, 311, 312. See also John Day, *Peregrinatio Scholastica*, 3rd tractate, (ed. Bullen, p. 47): "Her buskins were enchast with corral and buttond with diamonds, in which were lively exprest the amorous contentions between Venus and Adonis, which, in signe of hate to love, she seemd to spurne and scorne (as they say) with her heeles."

11. *pack*] be gone; cf. *Comedy of Errors*, III. ii. 158: "'Tis time, I think, to trudge, pack, and be gone."

11. *Via*] "an adverb of encouraging much used by commanders, as also by riders to their horses, Goe on, forward, on, away, goe to, on quickly," Florio, *World of Words* (Dyce). It occurs in plays of which the scene is not laid in Italy; see *Merry Wives*, II. ii. 112.

12. *for the heavens*] possibly here "for heaven's sake," but usually an exclamation or petty oath (perhaps corrupted from "before heaven," cf. "'fore God") meaning "by heaven!" See *Much Ado*, II. i. 49: "so deliver I up my apes, and away to Saint Peter for the heavens"; Marston, *Antonio and Mellida*, Pt. I. Act II.: "You shall see me tickle the measures for the heavens"; *What You Will*, III. i.: "my guts were rinc'd for the heavens." Monck Mason conjectured "haven" for "heavens," but, as Capell saw, the wit lies in the "impropriety" of the expression.

13. *a brave mind*] For a similar absurdity, see *1 Henry IV.* II. iv. 50: "darest thou be so valiant as to play the coward with thy indenture, and show it a fair pair of heels and run from it?"

friend Launcelot, being an honest man's son," or rather an honest woman's son; for, indeed, my father did something smack, something grow to, he had a kind of taste; well, my conscience says, "Launcelot, budge not." "Budge," says the fiend: "budge not," says my conscience. "Conscience," say I, "you counsel well;" "fiend," say I, "you counsel well:" to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnation; and, in my conscience, my conscience is but a kind of hard conscience, to

21, 22. *Conscience . . . well*] *Conscience . . . ill* Theobald. 22, 23. *fiend . . . well*] *fiend . . . ill* Q 1. 28, 29. *devil incarnation*] *Devil's incarnation* Keightley conj., *divell incarnall* Q 1. 30. *but*] omitted F.

18. *grow to*] See Halliwell, *Dict.*, "Grown. Said of milk when burnt at the bottom of the pot."

23. *to be ruled by*] *i.e.* if I take the advice of.

24, 25. *God bless the mark*] an apology in *Two Gentlemen*, IV. iv. 18, for a coarse expression, here seemingly for taking the devil's name in vain. Deighton says that in Celtic Ireland birth-marks are touched with these words. If this was an English custom the fuller expression may have been, "God bless the mark and every good man's child"; see Fletcher, *The Noble Gentleman*, IV. iv.; or there may be an allusion to the sign of the cross in baptism; persons who cannot write still make their mark, a cross. Others suppose it to have been a bow-man's saying.

27. *saving your reverence*] a translation of *salva reverentia tua*, addressed to an imaginary bystander. The devil is "such an one as a man may not speak of except he say Sir-reverence."

28, 29. *devil incarnation*] Keightley (*Expositor*, p. 149) conjectured "Devil's incarnation; "incarnall" (Q 1) may be what Shakespeare wrote. Either is a mistake for incarnate; in *The Palace of Pleasure* (ed. Jacobs, ii. p. 32), woman is called "this incarnate divelish beaste." Cf. *diavolo incarnato*.

29. *in my conscience*] a petty oath, "on my honour," sometimes in the form "in" or "of" conscience; see Brome, *New Academy*, IV. i.: "In my conscience, as many as might have furnish't three Bartholemew Faires"; *Covent Garden Weeded*, IV. i.: "Fie, fie, forbear, enough, too much in conscience"; *Id.* III. ii.: "You have beaten me enough of conscience."

offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment; I will run.

Enter Old GOBBO, *with a basket.*

Gob. Master young man, you, I pray you, which is the way to master Jew's?

Laun. [*Aside.*] O heavens! this is my true-begotten father, who, being more than sand-blind, high gravel-blind, knows me not: I will try confusions with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

Laun. Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit.

33. *commandment*] *command* Q 1. 37. Aside] Johnson. 39. *confusions*] *conclusions* Q 1. 43. *up on*] *upon* F. 46. *to*] *unto* Q 1.

31. *offer*] in the provincial sense, "venture," "dare."

37. *true-begotten*] legitimate; so, Launcelot inverts the proverb, line 80.

38. *sand-blind*] purblind; see Levin, *Manipulus Vocabulorum*: "Poreblinde *lippus, a.* Sandeblinde, *idem.*"

38, 39. *high gravel-blind*] Launcelot speaks as if "sand-blind," "gravel-blind," and "stone-blind" were in an ascending series (so, Capell), but he may have understood "sand-blind" as "blinded by sand"; cf. the use of "gravel" in *A Nest of Ninnies*, Introduction: "I, fearefull, presume not to look into the milstone least I gravell my eye sight." "High" is intensive as in "high-fantastical," *Twelfth Night*, I. i. 15.

39. *confusions*] conclusions (Q 1) is what is meant; cf. *Hamlet*, III. iv. 195.

43.] For the "indirection" Theobald compares Terence, *Adelphi*, IV. ii. 42: "ubi eas præterieris, Ad sinistram hac recta platea: ubi ad Dianæ veneris Ito ad dextram priusquam ad portam venias," etc.

47. *sonties*] Steevens quoted Dekker's "God's santy" (ed. Rhys, p. 184), adding that perhaps it was once customary to swear by the "santé," *i.e.* "health" of the Supreme Being, or by his "saints," or, as Mr. Ritson observes

Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot? [*Aside.*] Mark me now; now will I raise the waters.— Talk you of young Master Launcelot?

Gob. No master, sir, but a poor man's son: his father, though I say it, is an honest exceeding poor man, and, God be thanked, well to live.

Laun. Well, let his father be what 'a will, we talk of young Master Launcelot.

50. Aside] Johnson. 53–55.] Four lines, ending *sonne . . . it . . . man . . . live* Q 1. 54. *say it*] *say't* Q 2, F.

to me, by his "sanctity." Allen (*ap.* Furness) supposed it a Scotch diminutive "saunties," "anglice" "by God's dear Saints." There is some evidence in favour of "sonties" being Launcelot's corruption of "santy," and "santy" a corruption of the Latin "sancti"; for "the black sanctus," a profane burlesque, appears as "black sant" in Nashe (*Have with You, etc.*); see Fletcher, *Mad Lover*, IV. i.: "Let 's sing him a black santis"; Lyly, *Endimion*, IV. ii. 33 (ed. Bond): "it is set to the tune of the blacke Saunce, *ratio est*, because *Dipsas* is a black Saint." It is barely possible that men may have sworn by the "Sanctus" as they swore by the Mass; but see *The Longer thou Livest, the more Fool thou art* (Shakespeare Jahrbuch, xxxvi.), line 459, "Gods santie this is a goodlie Booke in deede" (a line quoted also by Steevens); line 716, "Godes santy pastime, my playfellow, For Godes sake, kepe me from Diricke Quintine" [*i.e.* Discipline]; line 763, "Santy amen, here are saintes a great sort"; line 1828, "Sancti, Amen, where is my goodly geare?" Here we have proof that at least in "Sancti Amen" (an ejaculation found elsewhere), "sancti" was corrupted to "santy."

51. *Mark me now*] as if he was a conjurer calling fools into a circle to see him raise the devil.

51. *raise the waters*] bring tears to his eyes by telling of his son's death.

54. *though I say it*] an apology for boasting of his poverty, which Launcelot imitates, line 142.

55. *well to live*] well to do; "poor and prosperous" is worthy of a man from whom Launcelot has evidently inherited the nice derangement of his epitaphs. Furness paraphrases, "with every prospect of a long life"; but see Dekker, *A Strange Horse-Race* (*Wks.* ed. Grosart, vol. iii. p. 327): "like a Rich Man, that having enough, and being well to live, yet practiseth unlawful courses to encrease his state." Craig compares *Winter's Tale*, III. iii. 125, and North's *Plutarch*, *Aristides* (Temple ed. iv. p. 1): "to shew that he was well to live, and that his house was rich and wealthy, he bringeth forth these proofs. First that he was one year mayor or provost of Athens," etc. See also *The Times Whistle* (E. E. Text Soc.), p. 103: "Votarius wisheth for a great estate, And saith the poore should then participate Of all his blessings; yet doth nothing give Although he be exceeding well to live."

56. *be what 'a will*] a common expression; see Beaumont and Fletcher,

Gob. Your worship's friend, and Launcelot, sir.

Laun. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot? 60

Gob. Of Launcelot, an 't please your mastership.

Laun. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd

58. *sir*] omitted F.

The Coxcomb, I. ii.: "Let 'em be what they will, We'll give them fair entertain and gentle welcome"; Fletcher, *The Prophetess*, III. iii.: "Let him be what he will or bear what fortune"; misapplied here, as his father's position would, in Shakespeare's time, have had some bearing on Launcelot's mastership.

58. *Your worship's friend, and Launcelot*] Though this phrase usually contains the name of the actual speaker, we need not suppose, with Capell, that old Gobbo was called Launcelot as well as his son. The words "young Launcelot," above, would hardly convey so much to an audience. It merely means: "He is no Master: but since you seem to be his friend, 'your worship's friend and Launcelot' is his name and style." For the use of the phrase in repudiating a title, see Brome, *Queen's Exchange*, II. ii.: "The king shall know your loves, and for your part Master Speaker"—"Your friend and Jeffrey"—"Then Jeffrey be it"; Greene, *Orlando Furioso*, line 1051 (ed. Grosart, vol. xiii. p. 166): "No gentlewoman, said I, but your friend and Doritie"; Brome, *English Moor*, III. ii.: "So shall you anon, Master Buzzard"—"Your friend and Jonathan Buzzard, kind gentlemen." As to its origin, it is probably a quotation from a common, perhaps vulgar, way of ending a letter; cf. a similar quotation from a bond, Greene, *Works*, ed. Grosart, vol. xiii. p. 230: "What are you"—"By birth a gentleman . . . by me Andrew Snoord," and the use of "yours truly" by a modern vulgarian in Wilkie Collins, *Armadale* (6d. ed. p. 151*b*): "Yours truly, sir, has an eye for a fine woman and a fine horse." A passage in Fletcher's *Double Marriage* (III. iii.) seems conclusive—"*Cast.* 'All upon pain of present death forget to write . . . No character or stamp that may deliver This man's intentions to that man i' th' country.' *Gunner* [whose name is Oliver]. 'Nay, an you cut off, *After my hearty commendations, Your friend and Oliver*, no more!'"

59. *ergo*] *i.e.* since he is my worship's friend, if, indeed, it has any meaning. Cf. *Comedy of Errors*, IV. iii. 57; *All's Well*, I. iii. 53; Overbury, *Characters*, *The Meere Scholer*: "The currant of his speech is closed with an ergo." It was in such common use as to be corrupted to "argo," *2 Henry VI.* IV. ii. 31, and to "argal," *Hamlet*, V. i. 13, 21, 55.

60. *Launcelot?*] Q 3. A repetition of Launcelot's preceding interrogation (Dyce); but "Launcelot." (Q, F) is followed by many editors, and explained by Grant White as imperative, not interrogative.

63. *father*] a more polite form of address than "old man," line 59; cf. *Taming of the Shrew*, IV. v. 45. See also Erasmus, *Colloquia*, I.: "gratius enim fuerit, si senem, patrem, aut virum eximium salutes, quam ætatis cognomine."

64.] A satire on pretenders to scholarship who regard a few tags of Latin as "branches of learning."

sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

Laun. Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

Gob. Alack the day! I know you not, young gentleman; but, I pray you, tell me, is my boy, God rest his soul! alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind; I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son. [*Kneels.*] Give me your blessing; truth will come to light; murder cannot be hid long; a man's son may, but in the end truth will out.

Gob. Pray you, sir, stand up. I am sure you are not Launcelot, my boy.

71. *Do you*] *Do you not* Dyce. 80. Kneels] Collier, Kneels with his back to Gobbo Dyce, ed. 3. 82, 83. *in the end*] *at the length* Q 1.

65. *Sisters Three*] possibly, the Fates, from whom Launcelot distinguishes them through ignorance, but more likely "The Muses"; cf. *Truth's Complaint over England* (Shaks. Soc.): "My mournful Muse, Melpomine, drawe neere, Thou saddest ladie of the Sister's Three,"—an evident blunder, for though the Muses were originally three, Melpomene was not then a Muse. In Dekker's *Patient Grissil*, Babulo confuses the nine Muses with the Seven Deadly Sins.

67. *in plain terms*] "deceased" and "gone to heaven" would change places if Launcelot spoke as other men.

68. *God forbid*] an evidence that "Irish Bulls" are not indigenous; cf. lines 73, 74, and *Twelfth Night*, I. v. 72–77.

75. *not*] inserted by Dyce (ed. 2).

78. *it is a wise . . .*] For the treatment of the proverb, cf. line 109.

Laun. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that; but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

Gob. Her name is Margery, indeed: I 'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem then that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face, when I last saw him.

98. *fill-horse*] Pope, ed. 2; *pilhorse* Q 1; *philhorse* Q 2, F; *Thill-horse* Theobald. 101. *last*] *lost* Q 2, F.

88, 89. *was . . . is . . . shall be*] Is . . . was . . . shall be is the framework of many sentences, absurdly filled up by Launcelot; cf. "That worme-eaten proverbe of Lincoln was London is and York shall be," Dekker, *Works*, ed. Grosart, Huth Library, vol. i. p. 101.

96. *Lord worshipped*] Hyphened by the Rev. John Hunter, who explains, "He might be a lord worshipful . . . This refers to the supposed beard and the arrogated mastership." The difficulty vanishes if we point, "Lord!—worshipped might he be!—what" etc., where "Lord!" is an exclamation, and "worshipped might he be" one of the many ascriptions formerly used to avoid irreverence; cf. Caxton, *Golden Legend*, ed. Ellis, vol. vii. p. 55: "and yet our Lord, worshipped may he be, feedeth us."

97. *beard*] Launcelot is kneeling with his back to his father, who is fingering his long hair.

98. *fill-horse*] Theobald read "Thill-horse," correctly explaining, "the Horse which draws in the Shafts, or Thill, of the carriage." "Fill- [phil-, fil-, vil-] horse" and "filler" were used in the same sense, viz. the shaft-horse, or in a team the hindmost; see T. Heywood, *Fortune by Land and Sea*, II. i.: "I 'll learn you the names of all our team, and acquaint you with Jock the fore-horse and Fib the fill-horse, and with all the godamercy fraternity." *Eng. Dialect Dict.* quotes "The filler [fill-horse] *equus carro subjectus*," Coles (1679).

100. *backward*] *i.e.* shorter, with a possible reference to the position of Launcelot's "beard."

100. *of*] on, as often.

Gob. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How 'gree you now?

Laun. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here

102. *dost*] F 3; *doest* Q 1; *doost* Q 2, F. 104. *'gree*] *gree* Q 2, F; *agree* Q 1. 113. *not him*] *him not* Rowe.

104. *'gree*] a contraction used in all classes of society. See *Sonnets*, cxi. 11; Greene, *Friar Bacon*: "Prince Edward, 'Choler to see the traitors gree so well Made me [to] think the shadows substances.'"

106. *set up my rest*] determined; see Fletcher, *Elder Brother*, v. i.: "These are strict Conditions to a brother"—"My rest is up Nor will I go [*al.* give] less"—"I'm no gamester, Eustace, Yet I can guess, your resolution stands To win or lose all." Nares explains, "to stand upon the cards you have in your hand, in hopes they may prove better than those of your adversary," which was certainly its sense in primero (the game of cards at which Falstaff forswore himself). Here, however, Shakespeare may have had in mind also another sense, viz. "to stay" or "halt," which would give its usual inconsistency to Launcelot's language; see Dekker, *Lanthorne and Candle-Light* (*Works*, ed. Grosart, vol. iii. p. 250): "But what race so ever they runne, there they end it, there they set up their rest, there is their last halte"; so Pepys, *Diary*, vol. iii. p. 8: "now resolving to set up my rest as to plays till Easter." This seems to be the force of the phrase in *Romeo and Juliet*, v. iii. 110: "O, here Will I set up my everlasting rest." But see Nares, *Glossary*, *sub. voc.* "rest"; Dowden on *Romeo and Juliet*, iv. v. 6; Craig on *Lear*, i. i. 125.

107. *very*] true, utter; cf. iii. ii. 226: "my very friends."

109. *tell*] count.

113. *liveries*] So in Ser Giovanni's novel, Giannetto "began . . . to give banquets, to keep servants in livery," etc.

113. *as far as . . .*] erroneously supposed by Knight to be a phrase characteristic of a Venetian; it was proverbial; cf. Beaumont, *Woman-Hater*, iii. i.: "I will run . . . as far as I can find any land"; *Richard II.* i. iii. 251: "I will ride As far as land will let me."

comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter BASSANIO, *with* LEONARDO, *and other followers.*

Bass. You may do so; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging. [*Exit a Servant.*

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy! wouldst thou aught with me?

Gob. Here 's my son, sir, a poor boy,—

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify,—

Gob. He hath a great infection, sir, as one would say, to serve—

Laun. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify,—

Gob. His master and he, saving your worship's reverence, are scarce cater-cousins,—

116. Enter . . .] Enter Bassanio with a follower or two Q, F. 121. Exit . . .] Exit one of his men Q 1; omitted Q 2, F. 127, 131. *specify*] *spicify* Bishop conj.

115. *a Jew*] at the time, a term of reproach; cf. *1 Henry IV.* II. iv. 198: "I am a Jew else, an Ebrew Jew," used in much the same way as "I am a Turk," *Othello*, II. i. 115.

125. *boy*] perhaps "servant"; cf. Brome, *Antipodes*, IV. ii.: "Yes, sir, old servants are But boys to masters, be they ne'er so young."

127. *specify*] Furness quotes Theobald (Nichols's *Illust.* ii. 306): "Mr. Bishop imagines this should be 'spicify.'" Theobald (ed. 2) does not notice this conjecture, but it would be in keeping with "frutify," line 136.

128. *infection* . . .] Gobbo quotes the public for a mistake of his own. "Infection" is for "affection," *i.e.* inclination; see note on IV. i. 50.

133. *cater-cousins*] good friends, origin unknown, but "cater" may be, as often, "caterer," *i.e.* pastry-cook. Others than relatives were addressed as coz.; a "cater" might so call his guests.

Laun. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you,—

Gob. I have here a dish of doves that I would bestow upon your worship, and my suit is,—

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and though I say it, though old man, yet poor man, my father.

Bass. One speak for both. What would you?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir.

Bass. I know thee well; thou hast obtained thy suit:
Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Laun. The old proverb is very well parted between

136. *frutify*] *fruitify* Capell, *fructifie* Collier MS., *fortify* Lloyd conj.

136. *frutify*] certify (Clarendon Edd.); "fructify," which appears to have been a sort of cant term for "holding forth"; in speech, that is (Hudson, who gives no example).

146. *defect*] effect, *i.e.* purport; cf. Greene, *Pentameron*, Pt. II. (*Works*, ed. Grosart, vol. iii. p. 145): "Silvestro . . . seeing them still so hard in disputation, demaunded of the Ladie Panthia, what was the effect of their discourse."

149. *preferr'd*] recommended (used of a servant, an official, or a friend); cf. Fletcher and Middleton, *Nice Valour*, III. i.: "'Tis but preferring, brother, This stock-fish to his service"; Beaumont and Fletcher, *The Coxcomb*, III. iii.: "And 'tis a hard case if we that have served Four year apiece cannot bring in one servant, We will prefer her."

149. *preferment*] promotion, used ironically in Harrison's *Description of England* (ed. Furnivall, p. 49): "A wonderful preferment that bishops should be preferred from the pulpit to the custody of wardrobes! but such was the time." For the quibble, see Beaumont and Fletcher, *Four Plays*, *Triumph of Death*, iv.: "Helen herself to whom I would prefer [recommend] thee . . . Shall take thee as a fair friend and prefer [advance] thee."

152. *proverb*] "The grace of God is better than riches," or, in the Scots

my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son. Take leave of thy old master, and inquire My lodging out. Give him a livery

[*To his followers.*]

More guarded than his fellows': see it done.

Laun. Father, in. I cannot get a service, no; I have ne'er a tongue in my head. Well, if any man in Italy have a fairer table which doth offer to

155. *speak'st*] *split'st* Theobald conj. (silently withdrawn). 159. *have*] *ha* Q 1.

form of it, "God's grace is gear enough" (Staunton).

158. *guarded*] braided; guards at first protected the edge of the material, a sense present in Fletcher, *Fair Maid of the Inn*, v. viii.: "I am guarded with innocence, pure silver lace, I assure you"; cf. Webster and Marston, *Malcontent*, I. iii.: "What, guarded, guarded!"—"Yes, faith, even as footmen . . . wear velvet not for an ornament of honour, but for a badge of drudgery"; *English Garner*, *Voyages and Travels*, vol. i. p. 155: "These [sharks] have waiting on them six or seven small fishes . . . with gards [stripes] blue and green . . . like comely serving men." Guards were not confined to servants; see Earle, *Cosmographie*, 28: "He is guarded with more Gold lace than all the Gentlemen o' the County." There is no reference to the insignia of professional fools, "a guarded cloak and a great wooden dagger," though Launcelot is described as the Clowne, *The Actors' Names*, Q 3.

160–162. *if . . . fortune*] The sentence is dislocated and inconsequent, but to make Launcelot coherent is to undo Shakespeare's work. The general sense is—Any one who has [*or* who can swear he has] a hand better-endowed than mine, is lucky indeed. For the natural conclusion "he shall have good fortune," Launcelot substitutes "I shall have good fortune," the thought nearest his heart. Malone refers "which" to "man," Tyrwhitt to "table." Both suppose the sentence unfinished at "book" (as does Johnson) and supply "I am much mistaken." Warburton supplied the sense of a missing line —"doth [promise good Luck, I am much mistaken. I durst almost] offer to swear," etc. The meaning of "swear on a book," a common phrase, is unduly forced by Tyrwhitt—"doth (*not only* promise *but*) offer to swear (*and to swear* on a book *too*)," etc. According to Upton and Johnson, the notion of swearing occurred to Launcelot while looking at his palm, from the use of the hand in judicial attestations, in which, however, the palm is not seen.

161. *table which*] Kenrick conjectured "table! Why it," etc. The table is the part of the palm which lies between the wrist and the table line (*mensalis*, or *linea mensalis*, in modern palmistry, "the line of heart") which stretches from the outside of the hand towards the Mount of Jupiter, at the base of the forefinger.

swear upon a book! I shall have good fortune. Go to, here's a simple line of life! here's a small trifle of wives: alas, fifteen wives is nothing! aleven widows and nine maids is a simple coming-in for one man; and then to scape drowning thrice, and to be in peril of my life with the edge of a feather-bed,—here are simple scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt Launcelot and Old Gobbo.*

Bass. I pray thee, good Leonardo, think on this.
These things being bought and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance: hie thee, go,

Leon. My best endeavours shall be done herein.

166. *scape*] *escape* Q 1. 171. *of an eye*] omitted Q 2, F; Exeunt . . .] Exit Clowne Q, F. 175. *best-esteem'd*] Hyphened by Theobald.

162. *good fortune*] Malone conjectured "no good fortune," comparing "I cannot get a service" and other examples of an emphatic assertion taking the form of an ironical denial.

163. *simple*] trifling, one that does not promise much (ironical).

163. *line of life*] This (in modern palmistry) curves round the thumb, but the "line of fate" (from wrist to base of middle finger) may be meant; Launcelot knows nothing of palmistry but a few phrases. In some old writers the heart-line is called "the line of life."

165. *aleven*] "a 'leven" (Cambridge Edd.) would mean "an eleven widows"; cf. "a six mile," "a twenty-score mile," etc. *English Garner, Tudor Tracts*, pp. 80, 85; but we find "a leven" (as in Q 2) where "a" cannot well be the article; see *Tudor Tracts*, p. 322: "This skirmish began at seven o'clock in the morning, and lasted, in very great service, till a leven"; while "aleven" (one word) is fairly common.

165, 166. *coming-in*] income, revenue, gain; cf. *Henry V.* IV. i. 260: "What are thy comings-in? O ceremony, show me but thy worth"; Dekker, etc., *Northward Hoe*, I. iii.: "What are her comings in? What does she live upon?"—"Rents, sir, rents"; Brome, *A Mad Couple Well Matched*, II. (Pearson, vol. i. p. 31): "Have we not convenient comings in already?" where the stage-direction is *shew gold*. So Dekker (*Wks.* ed. Grosart, vol. i. p. 191): "having perhaps small comings in, to keep, maintain, and furnish them as they looke for."

Enter GRATIANO.

Gra. Where is your master?
Leon. Yonder, sir, he walks.
[*Exit.*

Gra. Signior Bassanio!
Bass. Gratiano!
Gra. I have a suit to you.
Bass. You have obtain'd it.
Gra. You must not deny me: I must go with you to Belmont.
Bass. Why, then you must. But hear thee, Gratiano;
Thou art too wild, too rude and bold of voice;
Parts that become thee happily enough
And in such eyes as ours appear not faults;
But where thou art not known, why, there they show,
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behaviour

177. *Scene III.* Pope; *Where is*] Pope; *Where's* Q, F; Exit] Here, Theobald; after line 176 Q, F. 180. *a*] omitted Q 2. 187. *thou art*] *they are* F. 188. *Pray thee*] *prethee* Q 1.

179. *Gratiano*] Hanmer's "Signior Gratiano" completes the line beginning "Signior Bassanio," and might stand as a jesting reply to Gratiano's formality, were it not for lines 184, 193.

181. *deny*] refuse, as often.

181, 182. *with . . . Belmont*] a separate line, Hanmer; so Capell and Dyce, ed. 3. Prof. Dowden notes: "I am inclined to read, 'You must not deny me: I must go With you to Belmont.' The nine syllable line is common enough to warrant such an arrangement. In reading it I let the stress fall on 'not.'"

183. *thee*] Abbott points out the change of pronoun as Bassanio assumes the part of a friendly lecturer.

188. *liberal*] free and easy (Furness), often "coarse" in manner or speech; see *Hamlet*, IV. vii. 171; *Othello*, II. i. 165.

189. *allay*] temper; cf. Cotgrave, *Dict.*, "cela abbat l'yvresse, *that quells, allaies, abates drunkenness.*"

190. *skipping*] lively and undignified; cf. *Love's Labour's Lost*, v. ii. 771: "All wanton as a child skipping and vain"; *1 Henry IV.* III. ii. 60: "The skipping king, he ambled up and down . . . carded his state . . . mingled his royalty with capering fools."

I be misconstrued in the place I go to,
And lose my hopes.

Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect, and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying hood mine eyes
Thus with my hat, and sigh, and say "amen,"
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.

Bass. Well, we shall see you bearing.

Gra. Nay, but I bar to-night; you shall not gauge me
By what we do to-night.

Bass. No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends

191. *misconstrued*] *misconstred* Q, *misconsterd* F.

191. *misconstrued*] modernised by Rowe. The old form sounds better here.

193. *habit*] demeanour; cf. line 205, "suit of mirth."

195. *Wear prayer-books*] The *portiforium* (portasse, etc.), or breviary, probably got its name from being so carried, carried it certainly was, and by laymen. After the Reformation the Bible usually took its place. See Greene, *Groatsworth of Wit* (*Wks.* ed. Grosart, vol. xii. p. 104): "he was very religious too, never without a booke at his belt"; Nashe, *Anatomie of Absurditie* (*Wks.* ed. M'Kerrow, vol. i. p. 22): "Might they be saved by their booke, they have the Bible alwaies in their bosome"; cf. "book-bosomed," Scott, *Lay*, Canto III. 8. In Fletcher, *Monsieur Thomas*, III. ii., a father is indignant at a similar practice: "Did not I take him singing yesternight A godly ballad to a godly tune too, And had a catechism in 's pocket, damsel"; cf. Overbury (*Characteristics*), A Timist "weares the Bible in the streets"; A Button-Maker of Amsterdam's "zeale consists much in hanging his bible in [*i.e.* on] a Dutch button."

197. *hat*] See Dekker, ed. Rhys, p. 207: (*Guests discovered at dinner*) "we laugh to see, yet laugh we not in scorn Amongst so many caps that long hat worn."

198. *observance of civility*] comply with the usages of good society—a compliance which Gratiano hardly distinguishes from an appearance of solemnity (sad ostent).

That purpose merriment. But fare you well:
I have some business.

Gra. And I must to Lorenzo and the rest;
But we will visit you at supper-time. [*Exeunt.*

SCENE III.—*The Same. A Room in Shylock's House.*

Enter JESSICA *and* LAUNCELOT.

Jes. I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well; there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

Laun. Adieu! tears exhibit my tongue. Most beauti-

206. *fare you well*] *faryewell* Q 1; *far you well* Q 2, F.

Scene III.

Scene III.] Capell, *Scene IV.* Pope. A Room . . .] Capell. Launcelot] the Clowne Q, F. 1. *I am*] *I'm* Pope. 9. *in*] omitted F.

3. *taste*] shade, small portion (Craig); see *Eng. Dialect Dict.* for modern examples.

5. *soon at supper*] at the early part of supper (Craig); cf. *Comedy of Errors*, III. ii. 179: "soon at supper time"; *Merry Wives*, I. iv. 8; II. ii. 295; Fletcher and others, *Love's Pilgrimage*, II. ii.: "soon at night," or it may mean "so early as supper," "this evening at supper," which seems to be the force of soon in such phrases as "soon at five o'clock," *Comedy of Errors*, I. ii. 26.

9.] Shylock's distrust of Jessica is shown in II. v. 52.

10. *exhibit*] for "prohibit" (Halliwell), "inhibit" (Clarendon Edd.). Similar expressions are common; see Kyd, *Soliman and Perseda*, III. ii. 15: "And here my tongue doth stay with swolne hearts grief." Eccles paraphrases—"My tears explain what my tongue should if grief would permit it." Launcelot is, however, more likely to bungle a familiar expression than to coin a phrase.

ful pagan, most sweet Jew! if a Christian did not play the knave and get thee, I am much deceived. But, adieu! these foolish drops do somewhat drown my manly spirit: adieu!

Jes. Farewell, good Launcelot. [*Exit Launcelot.*
Alack, what heinous sin is it in me
To be asham'd to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit.*

SCENE IV.—*The Same. A Street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SALANIO.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging, and return,
All in an hour.

14. *somewhat*] F, *something* Q. 15. Exit Launcelot] Exit (after line 14) Q 1, F; omitted Q 2.

Scene IV.

Scene IV.] Capell, *Scene V.* Pope. The Same. A Street] Capell. 2, 3.] One line Q, F.

11, 12. *did . . . get*] Most editors read did (F 2); cf. "you may partly hope that your father got you not" (III. v. 10). Steevens reading "do" (Q, F) suspects "that the waggish Launcelot designed this for a broken sentence." Malone also has "do," explaining "play the knave" as "steal thee"; he compares II. vi. 23: "When you shall please to play the thieves for wives."

14. *manly spirit*] Cf. *Twelfth Night*, II. i. 41–43.

20. *end this strife*] get rid of this annoyance; "strife" in this phrase, which was proverbial, often means "trouble"; see Chapman, *Alphonsus*, v. ii.: "If thou beest a man, Shed manly blood and let me end this strife"—where the speaker was a prisoner. If the strife is one between love and duty (Eccles, Allen), Jessica is more scrupulous than usual.

Scene IV.

1. *in*] during. For such an unexpected masque, cf. *Henry VIII.* I. iv.

2. *Disguise*] Cf. Johnson, *Masque of Augers*: "Disguise was the old English word for a masque" (Verity).

Gra. We have not made good preparation.
Salar. We have not spoke us yet of torch-bearers.
Salan. 'Tis vile, unless it may be quaintly order'd,
And better, in my mind, not undertook.
Lor. 'Tis now but four o'clock: we have two hours
To furnish us.

Enter LAUNCELOT, *with a letter.*

Friend Launcelot, what's the news?
Laun. An it shall please you to break up this, it shall seem to signify.
Lor. I know the hand: in faith, 'tis a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.
Gra. Love-news, in faith.
Laun. By your leave, sir.

5. *us yet*] *as yet* F 4. 8. *o'clock*] *a clocke* Q 1; *of clocke* Q 2, F. 9. Enter . . .] After line 9 F, after line 8 Q 1; with a letter] omitted Q. 10. *An it shall*] Theobald; *And it shal* Q 2, F; *If it* Q 1. 10, 11. *it shall seem*] *shall it seeme* F.

5. *spoke us*] bespoken or, as Capell, "bespoke us," who, however, inclines to "spoke as," F 4.

5. *torch-bearers*] Cf. stage-direction, *Romeo and Juliet*, I. iv.; Dekker, *Catch-Pols Masque* (*Works*, ed. Grosart, vol. iii. p. 364): "They who supplyed the places of Torch-bearers carryed no Torches (as in other Masqueries they doe) but . . . a bundle of living snakes."

10. *break up*] open; cf. *Winter's Tale*, III. ii. 132; with a play on the meaning "to carve," *Love's Labour's Lost*, IV. i. 56: "Boyet, you can break up this capon [Biron's letter]"; *Westward Hoe*, II. i.: "Break not up this wild-fowl [letter] till anon, and then feed upon him in private."

13. *it writ on*] "that it writ on," Hanmer. So Dyce (ed. 3), who thought, with Lettsom, that without this addition the accent would be placed wrong in the line. Furness agrees, adding that "that" (contracted) might easily have dropped out before "it." On the other hand, prepositions were often accented at the time, and to remove the accent from "on" is to spoil the antithesis with "writ" in the next line.

15. *By your leave*] A form of apology, perhaps, for disturbing someone in going away. It was used by all classes, but especially by servants; see *Merry Wives*, I. i. 200; Fletcher and Rowley, *Maid in the Mill*, IV. iii.: "*Enter Bellides with a letter.* 'By your leave sir'"; Fletcher, *Loyal Subject*, IV. ii.: "*Serv.* 'By your leave, sir.'—*Theod.* 'Well, sir; what's your pleasure with me?'"

Lor. Whither goest thou?
Laun. Marry, sir, to bid my old master the Jew, to sup
to-night with my new master the Christian.
Lor. Hold here, take this: tell gentle Jessica
I will not fail her; speak it privately.
[*Exit Launcelot.*
Go, gentlemen,
Will you prepare you for this masque to-night?
I am provided of a torch-bearer.
Salar. Ay, marry, I 'll be gone about it straight.
Salan. And so will I.
Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.
Salar. 'Tis good we do so. [*Exeunt Salarino and Salanio.*
Gra. Was not that letter from fair Jessica?
Lor. I must needs tell thee all. She hath directed
How I shall take her from her father's house;
What gold and jewels she is furnish'd with;
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake;
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.

21, 22. *Go . . . to-night*] One line Q, F; *go.*— closing line 20; *Gentlemen* a separate line Capell. 22. *prepare you*] *prepare* Q 1. 25, 26. *Meet . . . lodging*] One line Q, F. 27. Exeunt . . .] Exeunt Sal. and Sol. Capell; Exit Q, F.

33. *If e'er . . .*] Perhaps we should compare III. v. 21: "I shall be saved by my husband"; but the meaning may be—Shylock's only chance of a blessing is his having such a daughter; her only risk of misfortune is the danger of his sins being visited on her.
35. *dare*] will dare. Verity explains as a wish.

Come, go with me; peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

SCENE V.—*The Same. Before Shylock's House.*

Enter SHYLOCK *and* LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:—
What, Jessica!—thou shalt not gormandize,
As thou hast done with me,—what, Jessica!—
And sleep and snore, and rend apparel out.—
Why, Jessica, I say!

Laun. Why, Jessica!

Shy. Who bids thee call? I do not bid thee call.

Laun. Your worship was wont to tell me I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? what is your will?

Shy. I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I 'll go in hate, to feed upon

39. Exeunt] Rowe; Exit Q, F.

Scene V.

Scene V.] Capell, *Scene VI.* Pope. The Same . . . House] The same . . . Door Capell, Shylock's House Theobald. Enter . . .] Enter the Jewe and Lancelet Q 1; Enter Jew and his man that was the Clowne Q 2, F. 1. *shalt*] *shall* F; *thy*] *the* Keightley conj. 7. *do*] *did* Rowe. 8, 9.] As prose Q 1; two lines, ending *me* . . . *bidding* Q 2, F. 8. *I*] *that I* Q 1.

3. *What*] like "why," line 6, an exclamation of impatience. "When" was similarly used, as in Fletcher, *Queen of Corinth*, II. iv.: "Cushions, ye knaves! why, when!"

The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go: my young master doth expect your reproach.

Shy. So do I his.

Laun. And they have conspired together; I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last, at six o'clock i' the morn-

19, 20.] As prose Q 2; two lines, ending *go . . . reproach* Q 1; ending *Master . . . reproach* F. 22. *And*] *An* Globe ed. 25. *i' the*] *in the* Q 1; *ith* Q 2, F.

18. *dream*] Cf. Artemidorus, *The Judgement or Exposition of Dreams*, ed. 1606, p. 99: "Some say that to dreame of money and all kinde of coyne is ill" (Clarendon Edd.); but Nashe, *Terrors of the Night*, says, "it is a blessed thing to dreame of gold though a man never have it."

18. *money-bags*] These had separate compartments for different kinds of coins.

18. *to-night*] last night; cf. *Merry Wives*, III. iii. 171; Johnson, *Every Man in his Humour*, III. i.: "We were at your lodging to seek you too. Oh, I came not there to-night."

21. *So do I his*] Similarly Falstaff, but with more genial humour, wilfully misunderstands Mrs. Quickly, *Merry Wives*, III. v. 41–43: "They mistook their erection"—"So did I mine, to build upon a foolish woman's promise."

24. *nose . . . bleeding*] An omen, usually of evil; Fynes Morrison mentions that his brother's nose bled when he stumbled in stooping to kiss the Holy Land, and that he died soon after (*Shakespeare's Europe*, Introduction); cf. Nashe, *Terrors of the Night* (*Works*, ed. M'Kerrow, vol. i. p. 358): "if his nose bleed, some of his kinsfolkes is dead"; Webster, *Duchess of Malfi*, II. ii.: "The throwing down salt, or crossing of a hare, Bleeding at nose, the stumbling of a horse, Or singing of a cricket, are of power To daunt whole man in us"; *Id.*, II. iii.: "My nose bleeds, One that were superstitious would account this ominous." Three drops of blood were especially portentous; see Chapman, *All Fools*, IV. i.: "my nose bleed? . . . What! only three drops? 'Sfoot, 'tis ominous"; cf. *Warning for Fair Women* (Simpson, *School of Shakspere*, vol. ii. p. 290): "as I was washing my hands my nose bled three drops." Sometimes the omen was indifferent; see T. Heywood, *Fair Maid of the West*, Pt. II. (Shaks. Soc. p. 155): "never fell from hence [my nose] One crimson drop, but either my greatest enemy, Or my dearest friend was near"; but it is unfavourable, *Id.* v. i.

25. *Black-Monday*] Easter Monday; so called, according to Stow (*Chronicle*, ed. 1631, p. 264*b*), because Easter Monday, 14th April, 360, "was full darke

ing, falling out that year on Ash-Wednesday was
four year in the afternoon.

Shy. What! are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum
And the vile squeaking of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces,
But stop my house's ears, I mean my casements;
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff I swear

27. *the afternoon*] F 4; *th' afternoone* Q 1, F; *thafternoone* Q 2. 28. *What! are there*] *What, are there* Q 1, *What are there* Q 2, *What are their* F, *What are these* Pope. 30. *squeaking*] *squealing* Q 2, F.

of mist and haile, and so bitter cold, that many men dyed on their horse backs with the cold," when Edward III. lay before Paris.

29. *drum*] possibly the instrument, but it is indisputably "drummer" in *English Garner, Tudor Tracts*, p. 328: "a Drum that would have followed me was shot in the legs." For the use of drums in masques, see Kyd, *Soliman and Perseda*, II. i. 191: "provide me foure Visards, four Gownnes, a boxe, and a Drumme; for I intend to go in mummery"; cf. *Spanish Tragedy*, I. v. 22: "*Enter* Hieronimo *with a drum, three Knights*," etc.

30. *wry-neck'd fife*] Boswell quotes Barnaby Riche, *Aphorisms*: "A fife is a wry-neckt musician, for he always looks away from his instrument." Knight, who followed Malone in comparing Horace, *Od.* III. ii. 30, "Prima nocte domum claude neque in vias Sub cantu querulæ despice tibiæ," thought Shakespeare intended "the *flute à bec*, the upper part, or mouth-piece, resembling the beak of a bird." Boswell's explanation receives support from Chapman, *Blind Beggar of Alexandria* (Pearson, vol. i. p. 23): "I cannot chuse my neck stands never right, Till it be turnd asside and I behold her"—"Now trust me such a wrie neckt love was never sene"; and Overbury, *Characters, An Intruder into Favour*: "If his patron be given to music, he opens his chops, or with a wrie neck falls to tuning his instrument." It is common to find "shot" for "harquebusier," "ancient," "ensign" or "flag" for "standard-bearer," "spear" for "spearman," etc.

33. *varnish'd*] painted, as in Brome, *New Academy* (Pearson, vol. ii. p. 41): "Her brother's wife's a bold-face, but her face is not varnish't over yet like his Lady-sister's face"; Herrick, *Hesperides, Upon Judith:* "Judith has cast her old skin and got new; And walks fresh varnisht to the public view."

35. *foppery*] foolery. Cotgrave, *Dict.* has: "Niaiserie, f. *Simplicity, silliness, childishnes, want of experience, dotterelisme, foppery, fondness*; also, a *silly part.*"

36. *Jacob's staff*] A mistaken allusion to Gen. xxxii. 10; cf. Heb. xi. 21. The phrase sometimes means "a pilgrim's staff" (from St. James), but usually, in the dramatists, a kind of astrolabe, as in Fletcher, *Spanish*

I have no mind of feasting forth to-night;
But I will go. Go you before me, sirrah;
Say I will come.

Laun. I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

Shy. What says that fool of Hagar's offspring, ha?

Jes. His words were, "Farewell, mistress;" nothing else.

Shy. The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me;
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrow'd purse. Well, Jessica, go in:
Perhaps I will return immediately:
Do as I bid you; shut doors after you:

40, 41.] So Collier; two lines, ending *sir* . . . *this* Q, F. 40. *at*] *at a* Q 1. 43. *Jewess'*] Pope; *Jewes* Q, F. Exit] Exit Laun. Rowe; omitted Q, F. 47. *and he*] *but he* F. 53, 54.] One line Q 2, F.

Curate, v. i.: "In stature you're a giantess and your tailor Takes measure of you with a Jacob's staff."

43. *Jewess' eye*] Pope's emendation or corruption of the reading of Q, F 1, and F 2. "Jew" is of common gender in Shakespeare, who does not elsewhere use "Jewess," though Grant White was mistaken in supposing it a late form, as it occurs in Gower, *Confessio Amantis*, viii. line 2694: "Of wyves and of Concubines Juesses bothe and Sarazines." The genitive of "Jew" is a dissyllable in *The Travailes of the Three English Brethren* (ed. Bullen, pp. 60, 62): "A Christian's torture is a Jewes blisse"—"No more of this, weele have a Jewes Jigge." For the meaning "a Jew's ransome" Prof. Dowden compares G. Harvey (*Works*, ed. Grosart, vol. ii. p. 146): "as deare as a Jewes eye"; *Id.* p. 241: "a Jewes eye for Christian needles."

44. *of Hagar's offspring*] because Launcelot was a Gentile (Rolfe), a servant (Farren).

46. *patch*] fellow, or, with a half-contemptuous pity, poor creature. Though probably derived from the motley coat (cf. "pied ninny," *Tempest*, III. ii. 71), and given as a nickname to two fools of Cardinal Wolsey's (see Douce, *Illustrations*), the word had often a more general meaning, as in *Midsummer-Night's Dream*, III. ii. 9; and *Macbeth*, v. iii. 15.

50. *waste*] Contrast "thou shalt not gormandize," line 3.

Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*
Jes. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

SCENE VI.—*The Same.*

Enter GRATIANO *and* SALARINO, *masqued.*

Gra. This is the penthouse under which Lorenzo
Desir'd us to make stand.
Salar. His hour is almost past.
Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.
Salar. O, ten times faster Venus' pigeons fly

Scene VI.] Capell, *Scene VII.* Pope; Halliwell and Dyce continue Scene V. Enter . . .] Enter the masquers, Gratiano and Salarino [Salerino Q 2] Q; Enter the Maskers, Gratiano and Salino F. 1.] Ending *which* Q 1. 2. *Desir'd . . . hour*] One line Grant White, reading as F; *to make*] Q, *to make a* F, omitted Steevens conj. 5. *pigeons*] *wigeons* Warburton.

54. *Fast bind . . .*] This proverb occurs in Heywood (*Proverbs*, ed. Sharman, p. 12): "Than catch and hold while I may, fast binde fast finde"; cf. *Jests of Scogin*, 1565: "Wherefore a plain bargain is best, and in bargaines making; fast bind, fast find." G. Harvey, *Pierces Supererogation* (*Works*, ed. Grosart, vol. ii. p. 311), treats Heywood as its author: "that there was no security in the world, without Epicarmus incredulity, Dions Apistie, or Heywoods Fast binde, & fast finde."

Scene VI.

1. *penthouse*] *i.e.* pentice, Old French *apentis*; see Coryat, *Crudities* (ed. 1776, vol. ii. p. 140): "their pentices are as broad as those of Verona." It was a projection from a house, to give shade or shelter; see Beaumont and Fletcher, *Thierry and Theodoret*, I. i.: "And strong power like a pent-house promises To shade you from opinion"; Dekker and others, *Westward Hoe*, I. i.: "politic pent-houses, which commonly make the shop of a mercer . . . as dark as a room in Bedlam."

5. *Venus' pigeons*] Venus "dove-drawn" (*Tempest*, IV. i. 94) is more ready to preside at an engagement than at a marriage. The "pigeons" are called "doves," *Lucrece*, 58; "turtles," Peele, *Arraignment of Paris*, I. i. 117. Johnson supposed them to be lovers, as did Warburton, who read "wigeons," *i.e.* the fools of love. "To call the votaries of love Venus' wigeons has," he thinks, "something very pretty."

To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!
Gra. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoy'd.
How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind!
How like the prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent, and beggar'd by the strumpet wind!
Salar. Here comes Lorenzo: more of this hereafter.

6. *seal*] *steale* F. 14. *younker*] *younger* Q, *yonger* F. 17. *the prodigal*] *a prodigall* F. 18. *-weather'd*] *-wetherd* Q, *-witherd* F.

7. *obliged faith*] the "troth-plight."
9. *that he . . .*] with which he, etc.; cf. "that," line 12.
10. *untread*] retrace the distance traversed; "their courage with hard labour tame and dull" (*1 Henry IV.* IV. iii. 23); cf. *Venus and Adonis*, 908; *John*, V. iv. 52. See also Dekker, *Ravens Almanacke* (*Wks.* ed. Grosart, vol. iv. p. 191): "Hackney-men are likely to smart this yere, in letting out good Horses to Citizens, and having them turned home like tyred Jades." The words, "where is the horse," are too general to admit of an allusion to "a horse trained to perform various feats, such as we now see only in a Circus" (Clarendon Edd.).
14. *younker*] Cf. *3 Henry VI.* II. i. 24: "Trimm'd like a younker prancing to his love." Schmidt explains "younger" (Q) as "a younger son," comparing St. Luke xv. 12.
15. *scarfed*] decorated with flags. Steevens compared *All's Well*, II. iii. 214; see also *English Garner, Voyages and Travels*, vol. ii. p. 291: "Thus we departed . . . with a flag of St. George in the main top of our frigate, with silk streamers and ancients down to the water."
16. *wind*] See *Othello*, IV. ii. 78 (Malone); thus imitated by Aytoun: "Thy favours are but as the wind which kisseth everything it meets." Henley's reference to Gray, *The Bard*, "Fair laughs the morn," etc., is more to the point; the prodigal is allured and ruined.
17. *the prodigal*] Even if "a prodigal" (F) be right, the allusion is to the parable; cf. *1 Henry IV.* IV. ii. 37: "a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and husks." It is again referred to in *2 Henry IV.* II. i. 157.

Enter LORENZO.

Lor. Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I 'll watch as long for you then. Approach;
Here dwells my father Jew. Ho! who 's within?

Enter JESSICA, *above, in boy's clothes.*

Jes. Who are you? Tell me for more certainty,
Albeit I 'll swear that I do know your tongue.
Lor. Lorenzo, and thy love.
Jes. Lorenzo, certain; and my love indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?
Lor. Heaven and thy thoughts are witness that thou art.
Jes. Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much asham'd of my exchange;
But love is blind and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.
Lor. Descend, for you must be my torch-bearer.

20. Enter Lorenzo] After line 19 Q, F. 25. *Ho*] *Howe* Q 2, *Hoa* F; *who's*] *whose* Q. Enter . . .] Rowe; Jessica above Q, F. 30. *who love*] *whom love* Johnson. 33. *it is*] *tis* Q 1. 34. *I am*] *I'm* Pope; *you*] *yet* Eccles conj.

21. *abode*] stay, as in *Cymbeline*, I. vi. 53.
31. *yours*] her whom you love.
32. *thy . . . witness*] *i.e.* you know I love you. Allen conjectured "my" for "thy."
35. *exchange*] *sc.* of clothes; cf. II. iv. 32.

Jes. What, must I hold a candle to my shames?
They in themselves, good sooth, are too too light.
Why, 'tis an office of discovery, love,
And I should be obscur'd.

Lor. So are you, sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,
And we are stay'd for at Bassanio's feast.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight.
[*Exit above.*

Gra. Now, by my hood, a Gentile and no Jew.

44. *are you*] *you are* F. 45, 46.] One line Q 2, F. 46, 47.] Lines end *night* . . . *run-away* Q 1. 50. *more*] F, *mo* Q; Exit above] Exit from above Theobald; omitted Q, F. 51. *Gentile*] *gentle* Q 2, F.

41. *hold a candle*] perhaps as one doing public penance; cf. Greene, *Anatomie of Fortune* (Grosart, iii. 212): "in penance to carry a burning faggot before *Cupid*."

42. *too too*] Halliwell hyphened, and called the combination an epithet; but other adverbs are repeated for emphasis, *e.g.* Fletcher and Middleton, *Nice Valour*, III. i.: "In truth you are too hard, much much too bitter, sir."

42. *light*] for the pun, cf. v. 129.

43. *office of discovery*] an occupation in which I shall be seen to be Jessica in a boy's clothes. So in Peele, *Sir Clyomon*, xxii. 508, the princess says: "And I it was who all this time have waited like a page on thee, Still hoping for to spy a time wherein I might discover me."

47. *close*] secret; "hidden" rather than "hiding" is the usual sense. See Beaumont and Fletcher, *Knight of Malta*, IV. ii.: "They saw us not, I hope"—"No, we were close, Beside, they were far off."

47. *night* . . . *runaway*] Time flies. "Play" is frequently used of other than stage characters; cf. *Two Gentlemen*, IV. iv. 1: "play the cur"; *Much Ado*, I. i. 185: "play the flouting Jack"; *Love's Labour's Lost*, v. ii. 681: "play the honest Troyan." Furness compares *Romeo and Juliet*, III. ii. 6, where the words "close" and "runaway" occur also.

51. *by my hood*] Various parts of the dress, person, and arms were sworn by; see *Merry Wives*, I. i. 156: "by these gloves"; 173: "by this hat." Capell said the oath was of monkish origin, Malone that a large cape or hood was probably affixed to Gratiano's "masqued habit," but the oath is used by Chaucer's Troilus, who was neither monk nor masquer. Hoods were generally worn; see Massinger, *Great Duke of Florence*, Act III.: "I have all that 's requisite To the making up of a signior: my spruce ruff, My hooded cloak, long stocking, and paned hose," etc. So in *Love's Pilgrimage*, by Fletcher and others, Sanchio, described in the *Dramatis Personæ* as

Lor. Beshrew me but I love her heartily;
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true,
And true she is, as she hath prov'd herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my constant soul.

Enter JESSICA.

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.
[*Exit with Jessica and Salarino.*

Enter ANTONIO.

Ant. Who's there?
Gra. Signior Antonio!
Ant. Fie, fie, Gratiano! where are all the rest?
'Tis nine o'clock; our friends all stay for you.
No masque to-night: the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
Gra. I am glad on 't: I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

52. *Beshrew*] *Beshrow* Q 2. 58. *gentlemen*] *gentleman* Q 2. 60. *Who's*] *whose* Q 2. 62. *Fie, fie*] *Fie* Pope. 66. *I . . . you*] omitted Q 1. 67. Gra.] omitted Q 1; *I am*] *I'm* Pope.

"an old lame angry soldier," says (Act v. sc. iv.): "Come, sir, you are welcome now to Barcelona, Take off my hood." Grant White is, perhaps, alone in understanding this ancient oath as "by myself, *i.e.* by my estate, manhood, kinghood, knighthood," etc.

51. *Gentile*] For the quibble, cf. IV. i. 34: "We all expect a gentle answer, Jew." Steevens quotes *Jeronimo*, Part I. (Kyd's *Works*, ed. Boas, p. 337): "So good night, kind gentles, For I hope thers nevere a Jew among you all."

52. *Beshrew me*] See note on III. ii. 14.

SCENE VII.—*Belmont. A Room in Portia's House.*

Flourish of Cornets. Enter PORTIA, *with the Prince of* MOROCCO, *and their Trains.*

Por. Go, draw aside the curtains, and discover
The several caskets to this noble prince.
Now make your choice.

Mor. The first, of gold, who this inscription bears,
"Who chooseth me shall gain what many men desire;"
The second, silver, which this promise carries,
"Who chooseth me shall get as much as he deserves;"
This third, dull lead, with warning all as blunt,
"Who chooseth me must give and hazard all he hath."
How shall I know if I do choose the right?

Por. The one of them contains my picture, prince:
If you choose that, then I am yours withal.

Mor. Some god direct my judgment! Let me see;
I will survey the inscriptions back again:
What says this leaden casket?

Scene VII.] Capel, *Scene VIII.* Pope. Belmont] Rowe. A Room . . .] Capell. Flourish] Capell; om. Q, F. 1. *curtains*] *curtain* Keightley conj. 4. *who*] *which* Pope. 5. *many*] omitted F. 10. *How . . . right*] repeated F 1, 2.

1. *discover*] expose, show; cf. Kyd, *Works*, ed. Boas, p. 224: "mellons . . . hanging alwaies on the earth and not discovered on all sides to the sun . . . soke up the superfluous humours of the earth."

4. *who*] "which," Dyce, who regards "who" as an error plainly occasioned by the "who's" which follow; cf. "which," line 6; but "who" with an inanimate antecedent is not infrequent; see *Tempest*, I. ii. 7: "a brave vessel who . . ."; *Comedy of Errors*, I. ii. 37: "a drop of water . . . who . . ."; *Love's Labour's Lost*, IV. ii. 4: "the pomewater who . . ."

5. *many*] The omission of this word in F is a misprint; the other inscriptions are Alexandrines, and Arragon expressly comments on "many," ix. 24.

11. *contains*] perhaps, which contains, the construction being inverted. "If you choose that, viz. the casket which contains my picture." Otherwise "the one" might imply that there were only two; see note on "the contrary casket," I. ii. 101.

"Who chooseth me must give and hazard all he hath."
Must give,—for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I 'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?
"Who chooseth me shall get as much as he deserves."
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand.
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that 's the lady:
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;

18. *threatens. Men*] *threatens men* Q, F.

20. *shows of dross*] what is manifestly dross, *i.e.* as worthless as refuse metal, not appearances opposed to reality, as in "outward shows," III. ii. 73.

25. *even*] impartial, like the scales of justice; cf. "even-handed," *Macbeth*, I. vii. 10, and G. Harvey, *Pierces Supererogation* (*Works*, ed. Grosart, vol. ii. p. 85): "Reason hath an evene hande, and dispenseth to everye one his right." So "uneven" is "partial" in Dekker, *Works*, ed. Grosart, iii. 376: "holds the Scales of Justice with an un-even hand."

26. *rated*] estimated, valued; see III. ii. 260; Massinger, *Maid of Honour*, I. i.: "if your words Are not like Indian wares, and every scruple To be weighed and rated." It is used literally in *2 Henry VI.* IV. i. 30: "Rate me at what thou wilt, thou shalt be paid."

26. *thy estimation*] probably, your own estimate of yourself; see *Coriolanus*, II. i. 101: "who in a cheap estimation [*i.e.* at a low valuation] is worth all your predecessors since Deucalion"; but "estimation" often means "reputation."

29, 30.] To doubt my own worth would be a foolish depreciation of my merits. For "deserving," cf. ix. 57; for "disabling," *A C Mery Talys* (ed. Hazlitt, p. 92): "it is wysedome when he is in good credence to kepe hym therein, and in no wyse to dysabl hym selfe to [*i.e.* too] much."

But more than these, in love I do deserve.
What if I stray'd no further, but chose here?
Let 's see once more this saying grav'd in gold;
"Who chooseth me shall gain what many men desire."
Why, that 's the lady: all the world desires her;
From the four corners of the earth they come,
To kiss this shrine, this mortal breathing saint:
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitious head
Spets in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is 't like that lead contains her? 'Twere damnation

34. *deserve*] *deserve her* Capell, conj. 35. *further*] Dyce; *farther* Q, F. 41. *Hyrcanian*] *Hircanion* Q, F; *vasty*] Q 1, *vastie* Q 2, *vaste* F. 45. *Spets*] *Spits* Rowe.

34. *deserve*] Capell, perhaps rightly, conjectured "deserve her."

39. *corners*] quarters, as in *Cymbeline*, II. iv. 27.

40. *shrine*] Furness compares *Cymbeline*, V. v. 164: "for feature laming The shrine of Venus."

40. *saint*] often so used, and hence love is sometimes called superstition by adherents of the Reformation. See Ford, *Love's Sacrifice*, IV. i.: "I strangely wonder how a man Vow'd, as you told me to a single life, Should so much deify the saints from whom You have disclaimed devotion"; *Palace of Pleasure*, ed. Jacobs, vol. iii. pp. 161, 162: "because he was not able elsewhere to enjoy the presence of hys Saynet but in places and temples of devotion . . . Seignior Philiberto then mooved with that religious superstition made no conscience at al to speake unto her within the Church." It occurs also in Lyly, *Maydes Metamorphosis*, I. i. 56; Ford, *Lady's Trial*, II. i. and II. iv., *Lover's Melancholy*, I. iii., etc.

41. *vasty*] "vast," as in *Henry V.* Prologue, line 12; or, possibly, "waste," as perhaps in *1 Henry IV.* III. i. 53.

42. *throughfares*] Cf. *Cymbeline*, I. ii. 11. We find "thorough" where we now use "through," *Midsummer-Night's Dream*, II. i. 3, 5 (Q 1).

45–47.] The beauty of the rhythm will be noticed.

46. *spirits*] used indifferently of heroes or cowards; see II. ix. 32; *John*, II. 72, V. ii. 114; *Julius Cæsar*, III. i. 163.

49. *damnation*] due to heresy; cf. II. ix. 82; Webster, *A Cure for a Cuckold*, I. i.: "'Twere a heresy To

To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she 's immur'd,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that 's insculp'd upon;
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!

Por. There, take it, prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

Mor. O hell! what have we here?

51. *cerecloth*] Steevens, *sere-cloth* Q 1, *serecloth* Q 2, *seare cloath* F. 57. *Stamped*] *Stampt* Q, F. 62. He . . . casket] Unlocking the Gold Casket Rowe; omitted Q, F. 62–64. *O* . . . *scroll*] Two lines, ending *death* . . . *scroule* Q, F.

conceive but such a thought"; Field, *Amends for Ladies*, I. i.: "O profane! That thought would damn me."

51. *rib*] enclose. Steevens compares *Cymbeline*, III. i. 19. The noun means "wall" in *John*, II. 384; cf. *Richard II.* III. iii. 32, v. v. 20.

51. *cerecloth*] a waxed cloth used as oiled silk, and in embalming; see Lyly, *Euphues* (*Works*, ed. Bond, vol. ii. p. 33): "to apply a searcloth to his bodye, when he feeleth no ache"; Minshew, *Emendatio*: "Searcloth . . . a sera [*sic*], qua[e] precipue compositione in hac dominatur." Here it means "grave-clothes" as "cerements," *Hamlet*, I. iv. 48; cf. Tourneur, *Revenger's Tragedy*, I. ii.: "The faults of great men through their searde clothes break."

51. *obscure*] dark. For the accent, cf. *Richard II.* III. iii. 154, but "obscúre," *Venus and Adonis*, line 237.

53. *Being* . . .] which is to gold as one to ten, about a third more than now.

56. *A coin* . . .] called "angel" from the figure of St. Michael treading on a dragon while he thrust a spear down its throat; on the obverse was a ship with a cross as its mast. As it was first coined in France, the pun *angelus anglus* was in this connection an afterthought. Its value is given as ten shillings, Bacon, *Apophthegms*, 94; cf. T. Heywood, *King Edward IV.* IV. iv., where 20 angels are reckoned as £10, and Brome, *City Wit*, I. ii., where 100 angels are £50.

57. *insculp'd upon*] Douce explained, "stamped in relief"; "insculp" usually means "engrave."

58. *angel* . . . *bed*] Portia's picture in a golden casket; cf. line 61, II. ix. 5, III. ii. 40, not, as Douce, an indented angel on the casket.

A carrion Death, within whose empty eye
There is a written scroll. I 'll read the writing.

All that glisters is not gold;
Often have you heard that told:
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgment old,
Your answer had not been inscroll'd
Fare you well; your suit is cold.

Cold, indeed; and labour lost:
Then, farewell, heat, and welcome, frost!

69. tombs do] Johnson conj.; timber do Q 1; timber doe Q 2, F; timber Staunton conj.; wood may Pope; woods do Keightley conj.

63. *Death*] death's head, as, seemingly, in *Lucrece*, 1760: "But now that fair fresh mirror, dim and old, Shows me a bare-boned death by time outworn." A more common meaning is figure of death, or skeleton.

65. All . . .] an old and common proverb; see Heywood, ed. Sharman, p. 47: "All is not gold that glisters, by told tales." It occurs also in Greene, *Anatomie of Fortune* (Grosart, iii. 182); G. Harvey, *Works*, ed. Grosart, i. 47; Lodge, *Alarum against Usurers* (Shaks. Soc. p. 45).

69. tombs do] Johnson's conjecture, accepted by Capell. Malone compared *Sonnets*, ci. 11: "a gilded tomb"; and Dyce, Chettle's *Tragedy of Hoffman*, Sig. D 4: "like guilded Tombs Goodly without, within all rottenness"; see also Greene, *Planetomachia* (*Works*, ed. Grosart, vol. v. p. 63): "in a painted tomb rotten bones." Staunton struck out "do" and may be right; gilded wood is found in the sense of a whited sepulchre, and the plural verb is common, especially when, as here, a plural object precedes it.

72. Your answer] the answer you have got (Boswell). Johnson conjectured "this answer," the contracted forms of "your" and "this" being much alike.

73. suit is cold] a proverbial saying; see T. Heywood, *Fair Maid of the Exchange*, IV. i.: "For well I wot, his suit is cold: 't must die"; *John a Kent and John a Cumber* (Shaks. Soc. p. 30): "Shee 's gon from Courte, and no man can tell whether, And colde their sute, should they pursue them hether"; Tourneur, *Revenger's Tragedy*, I. i.: "And what his father fiftie yeares told, To have consumde and yet his suit beene cold."

75. *farewell* . . .] an inversion of the common old proverb, farewell frost (Halliwell). It means "a good riddance!" See Nashe, *Terrors of the Night* (*Works*, ed. Grosart, i. p. 360):

Portia, adieu. I have too griev'd a heart
To take a tedious leave: thus losers part.
[*Exit with his train. Flourish of cornets.*
Por. A gentle riddance. Draw the curtain; go.
Let all of his complexion choose me so. [*Exeunt.*

SCENE VIII.—*Venice. A Street.*

Enter SALARINO *and* SALANIO.

Salar. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.
Salan. The villain Jew with outcries rais'd the duke,
Who went with him to search Bassanio's ship.
Salar. He came too late, the ship was under sail:
But there the duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica:
Besides, Antonio certified the duke
They were not with Bassanio in his ship.
Salan. I never heard a passion so confus'd,

77. Exit . . . cornets] Dyce; Exit Q, F.

Scene VIII.

Scene VIII.] Capell, *Scene IX.* Pope. Venice] Rowe. A Street] Capell. Enter . . .] F adds *Flo. Cornets.* 3. *I am*] *Ime* Q 1. 6. *came*] *comes* F. 8. *gondola*] *Gondylo* Q, *Gondilo* F. 9. *Lorenzo*] *Lorenza* Q 1; *amorous*] *armorous* Q 1.

"Farewell frost: as much to say as farewell Island [Iceland]"; see also Gascoigne, *Fruites of War*, stanza 25; Dekker and Ford, *Sun's Darling*, v. i.

Scene VIII.

4. *rais'd*] roused; see *English Garner*, *Voyages and Travels*, vol. ii. p. 195: "my Lord himself, soon after midnight, raised our men out of their cabins to weigh anchor."

9. *amorous*] loving, as in *Cymbeline*, v. v. 195.

12. *passion*] outburst of any violent

So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
"My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stol'n from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stol'n by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats."

Salar. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.

Salan. Let good Antonio look he keep his day,
Or he shall pay for this.

13. *strange, outrageous*] *strange-outrageous* Walker conj. 20. *two stones, two*] *two stones* Pope; *too, stones,* Warburton.

emotion, especially grief; see *Venus and Adonis*, line 833: "Passion on passion deeply is redoubled, 'Ay me!' she cries, and twenty times 'woe, woe!'"; *Troilus and Cressida*, v. ii. 181: "O, contain yourself; Your passion draws ears hither"; Rowlands, *The Four Knaves* (Percy Soc. p. 61): "I can show passion with an outward voice For villanies which make my heart rejoice."

15. *ducats . . . daughter*] So Barabas mentions his money and his daughter in one breath, *Jew of Malta*, Act I.: "So they spare me, my daughter, and my wealth"; Act II.: "O girl! O gold! O beauty! O my bliss!" and in *Massuccio*, Nov. xiv. (trans. Waters, vol. i. p. 219), the old miser found that his daughter was gone, and "that he had been robbed of his money and of his jewels to boot, and for the last named loss he felt no less grief than for the first." This novel has been supposed to be the origin of the Lorenzo and Jessica incident.

19. *double ducats*] Among the foreign coins current in Venice, Coryat (*Crudities*, vol. ii. p. 68, ed. 1776) mentions "the single and double ducats which are the emperor's coin."

25. *keep his day*] the opposite of "break his day," I. iii. 165: cf. *Jeronimo*, Pt. I., II. i. 53: "Here is my gage, a never fayling pawne; Twill keepe his day, his hour, nay minute; twill." Salanio seems more thoughtful than Salerino, which lends some colour to the supposition that he is to be identified with the "Salerio" of Act III. ii. His words here prepare us for the extreme malignity of Shylock, and partly account for it, but his apprehensions are based on a knowledge of Shylock's character, and Shylock's own words, "If I can catch him once," etc., sc. iii., were uttered before the flight of Jessica.

Salar. Marry, well remember'd.
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught.
I thought upon Antonio when he told me,
And wish'd in silence that it were not his.
Salan. You were best tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed
Of his return: he answer'd "Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;

39. *Slubber*] *Slumber* Q 2.

26. *well remember'd*] often equivalent to "that reminds me"; see Ford, *Lady's Trial*, III. i.: "Auria . . . is this day to be received . . ." — "That 's well-remembered, Brother Don, let 's trudge, Or we shall be too late"; Massinger, *City Madam*, II. ii.: "And now, touching the business . . ." "'Tis well-remembered."

27. *reason'd*] talked to. Steevens compared *John* [IV. iii. 29], "Our griefs and not our manners reason now," and Chapman, *Odyssey*, IV. 289, where "reason mutually" translates "διαειπέμεν ἀλλήλοισιν."

28. *narrow seas*] used not only of the English Channel but also of the Straits of Dover and the lower parts of the North Sea; cf. Scott's *Tracts*, vol. i. p. 430: "these companies for a long time continued in the narrow seas betwixt England and Flaunders under the charge of the said high admiral" (1588).

29. *miscarried*] came to grief, perished; cf. *Measure for Measure*, III. i. 217.

30. *richly fraught*] with a valuable cargo; cf. *Jew of Malta*, Act I.: "The ships are safe thou say'st and richly fraught."

39. *Slubber*] "slubber" is to smear or stain, and hence to do anything in haste and badly; see Beaumont and Fletcher, *Cupid's Revenge*, II. ii.: "whose virtue I have slubbered with my tongue"; Fletcher, *Monsieur Thomas*, IV. i.: "Her face slubber'd o'er with tears and troubles"; *Wit without Money*, I. ii.: "I am as haste ordained me; a thing slubbered"; Pepys, *Diary*, vol. iii. p. 245: "the latter part [of writing] he slubbered over, that I must get him to do it over better"; *Quippe for an Upstart Courtier*, "Now every trade hath his sleightes to slubber up his work to the eye."

40. *riping*] till the bond is fully due, a metaphor from the garden; cf. Dekker

And for the Jew's bond which he hath of me,
Let it not enter in your mind of love:
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love
As shall conveniently become you there:"
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.

Salan. I think he only loves the world for him.
I pray thee, let us go and find him out,
And quicken his embraced heaviness
With some delight or other.

Salar. Do we so. [*Exeunt.*

42. *mind of love*] *mind, of love* Heath conj., *bond of love* Staunton conj. 43. *employ*] *apply* Collier, ed. 2 (Dodd conj.). 46. *there*] *then* Dyce. 51. *pray thee*] *prethee* Q 1.

(Grosart, vol. iv. p. 124, *Work for Armorours*): "in the growing up it [treason] hath been discovered, or the head of it cut off, when it was at point to come to the full ripenesse."

42. *mind of love*] loving mind; cf. "mind of honour," *Measure for Measure*, II. iv. 179 (Clarendon Edd.). So perhaps Gower, *Confessio Amantis*, v. line 5200: "bot god above, Which demeth every *herte of love*. He wot that on myn oghne side Shall no unkindeschipe abide." Steevens hesitated between this explanation and Langton's and Heath's, "for love's sake," with a comma after "mind."

44. *ostents*] evidences or displays of affection; cf. II. ii. 199. Antonio's language has not the precision of an expert's, and so far refutes Salarino's insinuation that he was himself in love.

46. *there*] thereupon, as often. Dyce reads "then," supposing "there" to be repeated by mistake from the previous line.

48. *sensible*] as I could see; "sensible" is sometimes "perceptible," but see *Love's Labour's Lost*, IV. iii. 337: "Love's feeling is more soft and sensible Than are tender horns of cockled snails," where the meaning is "sensitive."

52. *embraced*] Cf. III. ii. 109; and "hug," *Measure for Measure*, III. i. 85.

SCENE IX.—*Belmont. A Room in Portia's House.*

Enter NERISSA *with a Servitor.*

Ner. Quick, quick, I pray thee; draw the curtain straight.
The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

Flourish of Cornets. Enter the Prince of ARRAGON, PORTIA, *and their Trains.*

Por. Behold, there stand the caskets, noble prince.
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemnis'd;
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Ar. I am enjoin'd by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage; lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Scene IX.] Steevens, *Scene X.* Pope, *Scene V.* Rowe. Belmont] Rowe. A Room . . . House] Capell. Servitor] Serviture Q 2, F. 3. Flourish of Cornets] omitted Q. 6. *rites*] *rights* Q, F. 7. *you*] *thou* F. 13. *lastly*] So Capell; a separate line Cambridge Edd.; opening next line Q, F. 14. *do*] omitted Pope.

1. *straight*] immediately, as in line 6, and Lyly, *Maydes Metamorphosis*, I. i. 26: "since he denies the task Myself will straight [ac]complish what you ask."

3. *election*] choice; cf. III. ii. 24; Massinger, *Great Duke of Florence*, III. i. 12: "of the two extremes Which I must make election of, I know not Which is more full of horror."

Ar. And so have I address'd me. Fortune now
To my heart's hope! Gold, silver, and base lead.
"Who chooseth me must give and hazard all he hath:"
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
"Who chooseth me shall gain what many men desire."
What many men desire! that "many" may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,

24. "*many*"] omitted Pope. 25. *By the fool*] *Of the full* Pope; *fool multitude*] *foole-multitude* Q 1. 27. *pries not to the*] *prize not th'* Collier MS.; *but*] omitted Hanmer.

18. *address'd me*] undertaken; "to address is to prepare," Steevens; see *Midsummer-Night's Dream*, v. i. 106; *Julius Cæsar*, III. i. 29.

24, 25. *meant By*] meant of or concerning. Pope read "Of." Malone defended the text by a good parallel, and a false explanation—"By that 'many' may be meant the foolish multitude"; cf. North's *Plutarch, Cæsar:* "meaning that by Brutus and Cassius," *i.e.* meaning by that, etc.; but see Chapman, *May Day*, III. iv.: "resolve me by letter . . . whether you spake any such words or no; and secondly by whom you meant them"; Mr. Swinburne, *At Eleusis* (*Works*, i. 213): "By the queen Metaneira mean I this." Cf. the similar expressions "say by," I. ii. 57; "know . . . by," *Love's Labour's Lost*, IV. iii. 150; "speak . . . by," *Two Gentlemen*, II. iv. 151; "think . . . by," *2 Henry VI.* II. i. 16.

25. *fool*] foolish; cf. Gower, *Confessio Amantis* (ed. Macaulay, vol. iii. p. 354): "After the fool impression Of his ymaginacioun."

26. *fond*] foolish; see *Lucrece*, line 1094: "fond and testy"; Kyd, *Cornelia*, II. line 313: "Then 'tis (for feare) that we our selves do kill So fond we are to feare the worlds disgrace."

27. *martlet*] house martin, *Hirundo tectoria*; cf. *Macbeth*, I. vi. 4. It was so called from St. Martin; cf. Caxton, *Reynard the Fox* (Arber, p. 19): "Tybert . . . saw fro ferre come fleying one of seynt martyns byrdes" (Craig).

28. *weather*] rain and wind; see *Tempest*, II. ii. 18; Peele, *Sir Clyomon*, viii. 41: "From pointed place by weather driven . . . Woe worth the wind and raging storms, alas, that brought me hither!"; Fletcher and Middleton, *Nice Valour*, III. iii.: "How my back opes and shuts together With fury, as old men's with weather."

Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
"Who chooseth me shall get as much as he deserves:"
And well said too; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that estates, degrees, and offices
Were not deriv'd corruptly, and that clear honour

29. *force*] *course* Bailey conj.; *road*] Rowe; *rode* Q, F. 32. *multitudes*] *multitude* Walker conj., Dyce. 41. *and*] omitted Pope.

29. *casualty*] mischance; cf. Ford, *Lady's Trial*, v. ii.: "knitting faster joints Of faithfullest affection, by the fevers Of casualty unloos'd"; so "casual" is "risky," Chapman, *Tragedy of Cæsar and Pompey*, II. i.: "Our likeliest then was not to hazard battle, The adventure being so casual."

31. *jump*] agree; see *Discourse of English Poetrie*, ed. Arber, p. 68: "where our words and theyrs will agree, there to establish a rule of our own"; Kyd, *Soliman and Perseda*, IV. i. 29: "Wert thou my friend, thy mind would jump with mine; For what are friends but one minde in two bodies?"

36. *go about*] attempt; cf. Brome, *Damoiselle*, I. ii.: "I go not about to stop your course, Mr. Bumpsey."

37. *honourable*] recipients of honour, holders of office.

40. *estates*] probably positions of dignity, but there are many contemporary references to the corrupt "derivation" of properties by "begging estates."

40. *degrees*] ranks; see *Timon*, V. i. 211: "the sequence of degree From high to low throughout."

41. *deriv'd corruptly*] granted from unworthy motives or sold. "Derive" is "transmit"; see Hooker, *Ecclesiastical Polity*, v. lvii. 5: "that saving grace . . . he severally deriveth into every member thereof"; *Ferrex and Porrex*, I. ii.: "what their fathers . . . Have with great fame derived down to them." So "derivation" is "transmission," *English Garner, Voyages and Travels*, vol. ii. p. 144: "both for present knowledge and derivation also of the same unto posterity."

41. *clear honour*] Cf. "bright honour," *1 Henry IV.* I. iii. 202. Dyce (*Glossary*) explains—"pure, innocent," etc.; cf. *Macbeth*, I. vii. 18: "So clear in his great office." If this is right, the meaning will be "honour which should be unsullied."

Were purchas'd by the merit of the wearer!
How many then should cover that stand bare;
How many be commanded that command;
How much low peasantry would then be glean'd
From the true seed of honour; and how much honour
Pick'd from the chaff and ruin of the times
To be new-varnish'd! Well, but to my choice:
"Who chooseth me shall get as much as he deserves."
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.

[*He opens the silver casket.*

Por. Too long a pause for that which you find there.

Ar. What's here? the portrait of a blinking idiot,

45. *peasantry*] Q 2, *pezantry* Q 1, *pleasantry* F. 45–47. *glean'd . . . Pick'd*] *pick'd . . . glean'd* Johnson conj., *fann'd . . . glean'd* Daniel conj. 47. *chaff*] *chaffe* Q 1, F; *chaft* Q 2; *ruin*] *rowing* or *rowen* Steevens conj. 48. *-varnish'd*] *vanned* Warburton. 50. *I . . . this*] *A Key for this; I will assume desert* Hanmer. 51. He . . . casket] unlocking the silver casket Rowe; omitted Q, F.

42. *purchas'd*] acquired, the usual meaning.

43. *cover . . . bare*] be masters or employers not servants as now. See III. v. 51, 52; Earle, *Cosmographie, A Servingman*, "for his head he ha's little use, but to keep it bare"; *Id., A meere great man*: "He little thinks how many laugh at him bare head." So in Brome, *Court-Begger*, Act II., the supposed painter boasts, "great Lords I have pictur'd so powerfully, their own followers sodainely rushing into the room have started back, and solemnly stood bare to 'em, as they hung on the walls"; compare Pyannet's directions to her husband when to wear his hat at Court—"You go through the Hall cover'd; through the great Chamber cover'd; through the Presence bare; through the Lobby cover'd; through the Privy chamber bare; through the Privy Lobby cover'd; to the Prince bare," Brome, *City Wit*, III. ii.

45–47. *How much . . .*] How many "churls in spirit" would be deprived of rank and office. Bailey ingeniously harmonised the metaphors—"How much low peasant's rye would then be screen'd From the true seed of honour! and how much seed Pick'd from the chaff and strewings of the temse [*i.e.* sieve] To be new garner'd."

48. *new-varnish'd*] "new-vanned," Warburton, because "winnowed" and "boulted" were elsewhere used in a similar sense. For this use of "varnished," see *Love's Labour's Lost*, IV. iii. 244: "Beauty doth varnish age, as if new-born"; *Hamlet*, IV. vii. 133: "And set a double varnish on the fame The Frenchman gave you."

50. *Give . . . this*] Furness is probably right in taking this clause as a parenthesis, and thus connecting "assume" and "unlock." To mend the metre, Hanmer omitted "Give me," and Ritson proposed to omit "for this."

52.] aside (Capell).

Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
"Who chooseth me shall have as much as he deserves."
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?

Por. To offend, and judge, are distinct offices,
And of opposed natures.

Ar. What is here?

The fire seven times tried this:
Seven times tried that judgment is
That did never choose amiss.
Some there be that shadows kiss;

59. *prize*] *price* Capell conj. 61. *is*] omitted Q 1.

54. *schedule*] a writing, called "a scroll," III. ii. 129. See *Lucrece*, 1312; *Julius Cæsar*, III. i. 3; *Love's Labour's Lost*, I. i. 18.

56. *deservings*] deserts; cf. Fletcher and Middleton, *Nice Valour*, I. i.: "the noblest welcome That ever came from man, meet thy deservings"; Beaumont and Fletcher, *Cupid's Revenge*, II. vi.: "honouring your humble handmaid Above her birth, far more her weak deservings."

57. *have*] "get," Dyce, as in line 49. Grant White retains "have" on the ground that the line is read from a schedule, but "this very change in phraseology may have been meant as a hint to us that he [Arragon] was repeating it from memory" (Furness). In fact, line 49 is the inscription on the outside of the casket, which is now open, and the schedule within contains only lines 62–71.

58. *fool's head*] See *Merry Wives*, I. iv. 134: "You shall have An fool's head of your own"; *Midsummer-Night's Dream*, III. i. 119: "you see an ass head of your own."

60. *To offend . . .*] Eccles supposed that Arragon had offended by his choice, and therefore ought not to assume the character of a judge in deciding upon his own merits. But Arragon had offended no one but himself, least of all Portia, and he had, in a sense, been his own judge. He may, however, be regarded as having been on his trial, and a prisoner should not criticise the verdict. Still, it may be better to explain: "You have been sentenced but not insulted: there is nothing personal in the decision."

60. *distinct*] Here and in *Troilus and Cressida*, IV. iv. 47, Schmidt accents distinct; cf. Abbott, § 492.

62. this] the silver casket.

65. shadows] Shakespeare may not have intended to raise any definite image in the minds of his audience. "Shadow" is used of anything unsubstantial and fleeting, and often opposed to "substance"; especially it means—(1) "an image in a dream," as in Ford and Dekker, *The Sun's Darling*, I. i.: "whilst in sleep Fools with shadows smiling Wake and find Hopes like wind

Such have but a shadow's bliss:
There be fools alive, I wis,
Silver'd o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So be gone: you are sped.

Still more fool I shall appear
By the time I linger here:

71. be gone] be gone sir F 2, farewell, sir Capell. 77. Exeunt . . .] Capell; Exit Rowe; omitted Q, F.

Idle hopes beguiling"; (2) a reflection in a mirror or in water, *Venus and Adonis*, line 162: "Narcissus so himself himself forsook And died to kiss his shadow in the brook"; (3) a statue or, more frequently, a painting, as even in Carlyle, *Life in London*, vol. i. p. 83: "What steads the oil shadow of me under these circumstances?" See also *Two Gentlemen*, IV. ii. 121–126 and IV. iv. 202, 203: "Come shadow [herself], come and take this shadow [picture] up For 'tis thy rival. O thou senseless form Thou shalt be worshipped, kissed, loved and adored"; Lyly, *Works*, ed. Bond, vol. ii. p. 454: "who like Ixion embrace clowdes for Juno, the shadowes [pictures] of vertue in steede of the substance" [*i.e.* original]; Webster, *White Devil*, II. iii.: "Twas her custom . . . to go and visit Your picture, and to feed her lips and eyes On the dead shadow."

66. a shadow's bliss] such as a shadow [? picture] is qualified to bestow (Eccles); fleeting as a shadow (Deighton).

67. I wis] an ante-Shakespearian corruption of "ywis" (Chaucer), "ywiss" and "iwiss" (Gower), "no doubt," "assuredly"; see Levin, *Manipulus Vocabulorum*, "Iwisse, 'sane,' scilicet." The Anglo-Saxon "gewis" means "certain." A further corruption "I wusse" is not uncommon.

68. Silver'd o'er] possibly "whose wealth conceals their folly," but perhaps better, as Craig, "silvery haired, venerable fools." See *Little Quarto*.

69. Take . . .] Johnson supposed Shakespeare had forgotten the condition "never to woo," etc. A modern editor emphasises "maid" (line 13), and would permit the suitors to woo widows.

71. sped] ironical, as Craig notes, if used in the better sense, as in Chaucer, *Parlement of Foules*, 101: "The Juge dremeth how his plees ben sped"; *Seconde Nonnes Tale*, 357: "every maner bone That he god axed, it was sped full sone"; but it may have the meaning of the colloquial "done for"; see *Taming of the Shrew*, III. ii. 53: "sped with spavins"; and Marston, *What You Will*, I. i.: "He that is poore is firmely sped, He never shall be flattered." In fencing, "the speeding place" is a fatal spot; see T. Heywood, *Fair Maid of the West*, Pt. I. Act I.: "Art thou sure Carrol is dead?"—"I can believe no less, You hit him in the very speeding place"; so "sped" is "wounded," Silver, *Paradoxes of Defence*, ed. Matthey, p. 51, shoulder-note: "he that first winneth the place, and thrusteth home, hurteth the other for lacke of the circumference: if both thrust together, they are both sped."

73. *I linger*] either, "during which I linger," or "which I linger," *i.e.* pro-

With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I 'll keep my oath,
Patiently to bear my wroth.

[*Exeunt Arragon and train.*

Por. Thus hath the candle sing'd the moth.
O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.

Ner. The ancient saying is no heresy:
"Hanging and wiving goes by destiny."

Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?

80. *the*] *their* Q 1. 82. *goes*] *go* Hanmer.

tract or waste; see *Midsummer-Night's Dream*, I. i. 4: "lingers my desires"; *Richard II.* II. ii. 72: "the bands of life Which false hope lingers"; Fletcher, *Sea Voyage*, III. i.: "Allow 'em some small pittance To linger out their tortures."

77. *wroth*] Capell explains "misfortune which wrath has brought down, the wrath of the gods"; Steevens, for the sense "misfortune," quotes Chapman, *Iliad*, xxii. 422: "born to all the wroth Of woe and labour." It may mean "sorrow"; the adjective is similarly used in *Le Morte D'Arthur*, ed. Sommer, vol. i. p. 78: "Truly said the kyng I am right wrothe [sorry] for your departyng"; so Gower, *Works*, ed. Macaulay, vol. ii. p. 44: "many a worthi knyght And many a lusti lady bothe Have be fulofte sythe wrothe [*i.e.* grieved]"; cf. *Id.* p. 68, where "rowthe" may be the same word, "Bot yit fulofte, and that is rowthe [pity], they speden that ben most untrewe . . . Whereof the lief is after loth, And love hath cause to be wroth."

79. *deliberate fools*] The right choice depended not on reasoning but on love, which is ready to give and hazard all it hath.

82. *Hanging . . .*] Cf. Heywood, *Proverbs*, ed. Sharman, p. 15: "Be it far or nie, *wedding is destiny, And hanging likewise*, sayth the proverbe, sayd I"; sometimes the first part is found by itself, as in Greene, *Tritameron*, Pt. II. (ed. Grosart, vol. iii. p. 141): "I have heard them say that marrying comes by destinie"; Chapman, *All Fools*, v. i.: "Marriage is ever made by destiny"; and Sharman refers to a ballad of 1558 with the title, "The proverbe is true that Weddynge is destinye."

84. *my lady . . . my lord*] Tyrwhitt would give this playful answer of Portia's to Nerissa. Dyce compares *1 Henry IV.* II. iv. 314: "my lord the prince"—"my lady the hostess"; and *Richard II.* v. v. 67: "Hail

Por. Here; what would my lord?
Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord;
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
Por. No more, I pray thee: I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.
Ner. Bassanio, lord Love, if thy will it be! [*Exeunt.*

99. *Quick Cupid's*] *Cupid's quick* Collier MS. 100. *Bassanio, lord Love,*] Rowe; *Bassanio Lord, love* Q, F. Exeunt] Exit Q 1.

royal prince"—"Thanks, noble peer." So in *The Hog hath lost his Pearl* (Hazlitt's *Dods.*, vol. xi. p. 492), when Peter Servitude calls, "Where are you, my lord?" Hog answers, "Here, my lady."

88. *sensible regreets*] salutations which are not merely words. For "regreet," see *John*, III. i. 241: "Unyoke this seizure and this kind regreet," *i.e.* hand-grasp and greeting. It is found as a verb in *Richard II.* I. iii. 67 and 186.

89. *commends*] greetings.

91. *likely*] "promising," or perhaps "good-looking"; see examples in *Eng. Dialect Dict.*

93. *costly*] affluent; cf. "costly [*i.e.* wealthy] lord," Goldsmith, *Deserted Village.*

94. *fore-spurrer*] harbinger.

97. *high-day*] high-flown. Steevens compares *Merry Wives*, III. ii. 69: "he writes verses, he speaks holiday"; see also *1 Henry IV.* I. iii. 46: "with many holiday and lady terms He question'd me"; *Much Ado*, v. ii. 41: "I cannot woo in festival terms"; *Pappe with an Hatchet* (Lyly, *Works*, ed. Bond, vol. iii. p. 401): "Put on your night-cap and your holie day English, and the best wit you have for high daies, all will be little enough to keep you from a knave's penance. If you coyne words . . . I know a foole will so inkhornize you with strange phrases, that you shall blush at your own bodges."

99. *Quick Cupid's post*] "Cupid's quick post" (Collier MS.) may be the meaning. "Post" is "messenger," as in v. i. 46; cf. *Two Gentlemen*, I. i. 161.

ACT III

SCENE I.—*Venice. A Street.*

Enter SALANIO *and* SALARINO.

Salan. Now, what news on the Rialto?

Salar. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wracked on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat, and fatal, where the carcasses of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.

Salan. I would she were as lying a gossip in that as ever knapped ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good

Act III. Scene I.] Rowe; *Actus Tertius* F; omitted Q. Venice. A Street] Capell; A Street in Venice Theobald; Venice Rowe. 7. *gossip Report*] *gossips report* Q 1, F. 9. *as lying a*] *as a lying* Q 1.

4. *Goodwins*] Cf. *John*, v. iii. 11, and v. 13.

7. *gossip Report*] Dame rumour; see *Taming of the Shrew*, II. line 246: "And now I find report [*i.e.* rumour] a very liar."

10. *knapped ginger*] See *Measure for Measure*, IV. iii. 8: "Marry, then ginger was not much in request, for the old women were all dead." "Knapped" is "chewed"; see *sub voc.* Skeat, *Dict.*, "Dutch *knappen*, to snap, crack, crush, eat"; Cotgrave, *Dict.* (referred to by Furness), "rongé: m. ée: f. *gnawne, knapped or nibled off*"; *Eng. Dialect Dict.*, "knap," sec. 4, "To snap with the teeth; to eat greedily, snap up; to bite, crop, graze." Sh. I., "I was hungry and knappit up the cake afore he cam' hame" (Jam.), and other examples.

12. *slips . . .*] lapses into tedious and irrelevant detail. For "prolixity" (tediousness), see *Romeo and Juliet*, I. iv. 3. A not uncommon form of apology of an old writer after digression is, "But whither have I slipp'd" (Craig, *Little Quarto*).

Antonio, the honest Antonio,—O, that I had a title good enough to keep his name company!—

Salar. Come, the full stop.

Salan. Ha! what sayest thou? Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses.

Salan. Let me say "amen" betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock! what news among the merchants?

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That 's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salan. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

21. *my*] *thy* Warburton, Theobald. *flight . . . Taylor . . . withall* Q 1. *flidge* Q 2.

25–28.] Four lines, ending *as you . . .*

25. *knew*] *know* Q 1. 30. *fledged*]

16. *the full stop*] Finish your sentence.

17. *what sayest thou?*] What do you mean?

21. *my*] thy, Warburton; but, as Heath pointed out, Salanio made the prayer his own by saying "Amen."

28. *the wings*] the page's suit; see II. iv. 33, with, perhaps, an allusion to the story of Icarus.

30. *complexion*] nature, disposition, often used of the temperament resulting from the blending of the four elements, for which "complexions" was another word; see *Love's Labour's Lost*, I. ii. 82: "Of what complexion?" "Of all the four"; Ford and Dekker, *The Sun's Darling*, v. i.: "the four known Complexions . . . Phlegm and Blood, Choler and Melancholy."

31. *dam*] mother bird. Craig compares Massinger, *Unnatural Combat*, II. i.: "As the young eaglet, covered with the wings Of her fierce dam."

32. *damned*] For the character of Shylock's jests, cf. II. v. 21.

Salar. That 's certain, if the devil may be her judge.

Shy. My own flesh and blood to rebel!

Salan. Out upon it, old carrion! rebels it at these years?

Shy. I say my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

36. *blood*] *my blood* Q 2. 41. *any loss at sea*] *at losse a sea* Q 1, *a loss at sea* Furness conj. 42. *bankrupt*] *bankrupt for* Warburton. 43. *dare*] *dares* Rowe, ed. 2. 44. *was used*] *us'd* Rowe, ed. 2; *was wont* Collier MS.

35. *carrion*] a common term of abuse; cf. *Julius Cæsar*, II. i. 130; G. Harvey, *Works*, ed. Grosart, vol. i. p. 148: "they are the dryest, leanist, ill-favoriddest, abjectist, base-minddist carrions and wretcheckes that ever you sett your eie on."

35. *rebels it . . .*] Salanio wilfully misunderstands Shylock, as though he had lamented his own infirmities. For the meaning of "flesh and blood," see *Taming of the Shrew*, Induction, ii. 130.

42. *match*] agreement or bargain, much as in *Troilus and Cressida*, IV. v. 270. So "a match!" meant "agreed!" see *Tempest*, II. i. 34.

43. *a prodigal*] "for a prodigal," Warburton, but Antonio was the prodigal himself; "there could be in Shylock's opinion, no prodigality more culpable than such liberality as that by which a man exposes himself to ruin for his friend" (Johnson).

45. *smug*] neat, trim; cf. *Lear*, IV. vi. 202 (F 1): "like a smugge bridegroom." The verb is found in Fletcher, *Women Pleased*, v. iii.: "Fie, sir! so angry upon your wedding-day? Go, smug yourself." As applied to the face, it means "smooth," or, at times, almost "fat and well-liking"; see More, *Eutopia*, ed. Arber, p. 26: "For why, they be so smugge and smoothe, that they have not so much as one heare of an honest man, whereby one may take holde of them"; G. Harvey, *Pierces Supererogation* (*Works*, ed. Grosart, vol. ii. p. 301): "For his smug and Canonicall countenance, certainly he mought have bene S. Boniface himselfe"; so in *1 Henry IV.* III. i. 102: "the smug and silver Trent."

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: what 's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what 's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If

53. *half*] *of half* Theobald, ed. 2. 56. *his*] *the* F. 61. *means*] *medicines* Warburton conj. 62. *winter and summer*] *summer and winter* Hanmer. 66–72.] As verse Maginn conj. 67. *If*] *An if* Maginn conj.

51. *bait*] perhaps "lure," but possibly "feed"; "bait" is "food," *Troilus and Cressida*, v. viii. 20: "My half-supp'd sword, that frankly would have fed Pleas'd with this dainty bait, thus goes to bed"; Lyly, *Works*, ed. Bond, vol. iii. p. 429: "Like Nilus crocodiles hungrie for their bait"; *Id.* p. 430: "Like *Eumenides* whelpes tending on their bait, Vultures for *Prometheus* guts readie set in ray"; and in the *Palace of Pleasure*, ed. Jacobs, vol. iii. p. 161, we have "baytinge [*i.e.* feeding] hymself with hope."

56. *what's his reason*] So Antonio accounts for Shylock's hatred on grounds creditable to himself; see III. iii. 21.

58. *affections*] inclinations or desires and their opposites, while "passions" are the strong emotions which usually accompany them; see note on IV. i. 50.

62. *winter and summer*] summer and winter, Hanmer; but cf. for the *chiasmus*, I. iii. 24.

68. *humility*] evidently equivalent to "sufferance," line 66, but explained by Schmidt—"kindness, benevolence,

a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me I will execute, and it shall go hard but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter TUBAL.

Salan. Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew. [*Exeunt Salanio, Salarino, and Servant.*

Shy. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The

70. *Why*] *why sir* or *Revenge* Maginn conj. 72. Enter . . .] Rowe; Enter a man from Anthonio Q, F. 75. Enter Tubal] Enter Tuball, repeated after line 78 Q 2. 78. Exeunt . . .] Exeunt gentlemen Q, F.

humanity," here, in *Henry V.* III. i. 4, and in *Richard III.* II. i. 72.

69, 70. *sufferance*] patient endurance. As Shylock professes "sufferance," I. iii. 110, so Barabas, *Jew of Malta*, Act I., enjoins it upon Abigail. "Be silent, daughter; sufferance breeds ease," a proverb found in Heywood (ed. Sharman, p. 38), "Best is to suffer: for *of suffrance comth ease*," and both alike inveigh against the evil example of Christians. See *Jew of Malta*, Act I: "For I can see no fruit of all their faith, But malice, falsehood, and excessive pride, Which methinks fits not their profession"; *Id.* Act V.: "This is the life we Jews are us'd to live, And reason too for Christians do the like."

77. *cannot be matched*] cannot be found to match them (Eccles).

81. *often*] a mark of long time.

84. *in Frankfort*] Frankford Fair lasted for fourteen days, and was held twice a year, in March and September. Coryat was there in September, and is enthusiastic in praise of the jewellers' goods; see *Crudities* (reprint 1776,

curse never fell upon our nation till now; I never felt it till now; two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search: why, thou—loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tub. Yes, other men have ill luck too. Antonio, as I heard in Genoa,—

Shy. What, what, what? ill luck, ill luck?

Tub. —hath an argosy cast away, coming from Tripolis.

89. *would*] *O would* Q 1. 91. *Why, so:*] *Why so:* Q 1; *Why so?* Q 2, F; *what's*] *whats* Q, *how much is* F. 92. *why, thou—loss*] *why thou losse* Q, F; *then* (for *thou*) F 2. 95. *on*] *a* Q 2, F; *o'* Rowe. 96, 97. *of . . . of*] *a . . . a* Q 2, F; *o' . . . o'* Rowe. 100. *What, what, what?*] *What, what,* Rowe.

vol. ii. p. 454): "The riches I observed at this Mart were most infinite, especially in one place called *Under Den Roemer*, where the goldsmithes kept their shoppes which made the most glorious shew that ever I saw in my life," etc.

88. *dead at my foot*] Shakespeare may not have known the intensity of the domestic affections among the Jews, which is Heinemann's explanation of the un-Jewish character of this passage, but Shylock's malignity in the case of Antonio is, no doubt, also un-Jewish, and it is likely that he is no more to be regarded as a type of his race than Lear, who curses his daughters, is a typical Briton.

89. *hearsed*] buried or coffined; cf. *Hamlet*, I. iv. 47.

91. *Why, so:*] Furness prefers the pointing of Q 2, F—"why so?" *i.e.* "Why is there no news of them? after I have spent, I know not how much, in the search." Shylock, however, uses "so" as "well and good" in I. iii. 170; and "why, so:" in this sense is Shakespearian; see *Macbeth*, III. iv. 107; *Richard II.* II. ii. 87; cf. Dekker, ed. Rhys, p. 203: "if I prove a swan, and go singing to my nest, why so!"

Shy. I thank God! I thank God! Is't true? is't true?

Tub. I spoke with some of the sailors that escaped the wrack.

Shy. I thank thee, good Tubal. Good news, good news! ha, ha! Where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stick'st a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I 'll plague him; I 'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was

103. *Is't*] *Is it* Q 2, F. 107. *thee*] *the* Q 1. 108. *Where?*] Rowe, *heere* Q, *here* F. 109, 110. *in one night,*] *one night* Q 2, F. 115. *to*] *unto* Q 1; *swear*] *sweare that* Q 1. 118. *of it*] *on't* Q 1. 122. *turquoise*] *Turkies* Q, F.

108. *Where? in Genoa?*] So Rowe. Furness may be right in preferring the reading of Q, F, "here," *i.e.* in Italy, not a doubtful rumour from a distance. If it be a question, Tubal does not answer it.

109. *Your daughter . . .*] Eccles questioned whether Shakespeare intended Tubal's account of Jessica to be anything more than unfounded gossip. All we know is that in about three months she was penniless at Belmont. Tubal has been also suspected of taking a malicious pleasure in alternately elating and depressing his friend. This is very doubtful; he was obliged to make his report, and he tells his good news first. Shakespeare may have meant to show how passionate a nature Shylock's really was. The fact that he does show this may be taken as evidence of his intention.

116. *break*] become bankrupt.

122. *turquoise*] Steeven's supposition that Shylock valued the ring for the imaginary virtues of the stone is of the same value as Le Tourneur's translation (quoted by Furness) of "I had it," etc.,

a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue: go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

SCENE II.—*Belmont. A Room in Portia's House.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, *and Attendants.*

Por. I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There's something tells me, but it is not love,

130. *will. Go, go*] Johnson; *will: goe* Q 2, F; *will go: go* Q 1; *will: go: go* Pope.

Scene II.

Scene II.—Belmont] Rowe. A Room . . .] Capell. Enter . . .] Enter Bassanio, Portia, Gratiano, and all their Traines Q 1 (traynes Q 2, traine F). 3. *therefore*] omitted Pope.

"Je l'achetai de Lee étant encore garçon." Its virtues, no doubt, caused it to be chosen as a keepsake, as it changed colour with the health of the wearer, moved when danger threatened him, took away all enmity, and reconciled man and wife.

127. *officer*] not "lawyer" (Hudson) but "catch-poll."

131. *at our synagogue*] If Shylock had been a hypocrite, he would not have said to Tubal, "I will have the heart of him."

Scene II.

4. *it is not love*] Needless to say, Portia's words are not to be taken literally as a premise of a syllogism: her love is expressed and not expressed; like Beatrice (*Much Ado*, IV. i. 274), she confesses nothing and denies nothing.

I would not lose you; and you know yourself,
Hate counsels not in such a quality.
But lest you should not understand me well,—
And yet a maiden hath no tongue but thought,—
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but then I am forsworn;
So will I never be: so may you miss me;
But if you do, you 'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlook'd me and divided me;
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,

11. *then I am*] *I am then* Q 1. 16. *half yours*] *halfe* F 2, *yours* Capell. 17. *if*] *of* F, *first* F 2.

6. *quality*] manner, as in *Lear*, II. iv. 139.

7–10. *But . . . me*] "I would detain you," etc. (line 9) is intended to prevent Bassanio from misinterpreting her reticence as indifference; "And yet a maiden," etc. (line 8), is a hint that he may take the admission of line 10 as implying more than the mere friendship it expresses. The Clarendon Edd. explain, "Portia means: 'And yet since a maiden may only think and not speak her thoughts, you will not understand me, however long you stay'"; Seymour, "she utters nothing but what her heart suggests, and, therefore, she ought not to be misunderstood," which practically means that a maiden is unable to conceal her thoughts by speech—an assertion hardly warranted by experience, and at variance with the proverb of the time, "Maids' nays are nothing."

14. *Beshrew*] Baret, *Alvearie*, harshly translates "to beshrew," *imprecari male*, vi. Curse. Minsheu, *Emendatio*, has, "*to* Beshrew *thee came first of the shrew mouse . . . which as* Dioscorides *and other Writers say his biting to be venemous and therefore called in divers languages his name as his nature is.*" So Topsel: "from the venemous biting of this beast we have an English Proverb or Imprecation, I beshrow thee, when we curse or wish harm unto any man, that is, that some such evil as the biting of this Mouse may come unto him." "Shrewd" and "curst" were used in the same sense. For the right derivation, see Skeat, *Dict.*

15. *o'erlook'd*] See *Eng. Dialect Dict.*: "Overlook, to bewitch, to look on with the evil eye." When Falstaff prays to be defended against "that Welsh fairy," Pistol replies that he is already bewitched, "Vile worm, thou wast oerlook'd even in thy birth" (*Merry Wives*, v. v. 87); cf. "overseen," *Lucrece*, 1206; and "overseen and overtaken in [*i.e.* fascinated and captivated by] a woman," Lyly, *Works*, ed. Bond, vol. ii. p. 330.

And so all yours. O, these naughty times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.
I speak too long; but 'tis to peise the time,
To eke it and to draw it out in length,
To stay you from election.

Bass. Let me choose;
For as I am, I live upon the rack.

Por. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.

Bass. None but that ugly treason of mistrust,

18. *O*] *Alas* Pope. 19. *Put*] *Puts* Q, F. 20. *not yours*] *I'm not yours* Johnson conj.; *Prove*] *but prove* Hanmer; *it so*] *it not so* Capell. 21. *I*] *me* Hanmer. 22. *peise*] *peize* Q, F; *poise* Rowe, ed. 1; *peece* Rowe, ed. 2; *piece* Johnson; *pause* Collier MS. 23. *eke*] Johnson, *eck* Q 1, *ech* Q 2, *ich* F; *draw it*] *dravv* Q 1.

18. *naughty*] evil, worthless; cf. III. iii. 9; and Greene, *Tritameron*, Pt. II. (*Works*, ed. Grosart, vol. iii. p. 165): "Therefore merrely saith *Diphilus*, there are three naughtie beasts, a good Mule, a good Goat, and a good husband."

20. *yours, not yours*] yours *de jure* not *de facto*. Johnson, for the metre, conjectured "I'm not yours"; Malone would scan the second "yours" as a dissyllable. Whether it is one syllable or two in both places, the resulting metre can easily be paralleled in Shakespeare.

20. *Prove it so*] "Prove it not so!" Capell, who thought his reading perfected the verse's measure, while serving as a petition to avert the ill-omen of the words "not yours." The text means "If it happens that I am lost to you."

21. *not I*] *sc.* for violating my oath (Heath).

22. *peise the time*] retard by hanging weights upon it; cf. *Richard III.* v. iii. 105: "Lest leaden slumber peize me down to-morrow."—Steevens. Sufficient proof of this meaning may yet be found, but the ordinary sense is "weigh"; cf. "counter-peize," to equal in weight. "Poise," Rowe, ed. 1, has often the same force; "Peece" [*i.e.* "Piece"], Rowe ed. 2, is a tailor's word, but if it could be connected with "out" in the next line, it would be exactly paralleled by Dekker, ed. Rhys, p. 165: "Thou in that word Hast pieced mine aged hours out with more years, Than thou hast taken from Hippolito." It is in favour of this, that elsewhere in Shakespeare we have not "eke" but "eke out" in the sense "add to"; see *As You Like It*, I. ii. 208; *All's Well*, II. v. 79; *Henry V.* Act III. Prologue, 35.

23. *eke*] "ich" (F) is another form of "eke"; see *Eng. Dialect Dict.*

Which makes me fear the enjoying of my love:
There may as well be amity and life
'Tween snow and fire, as treason and my love.
Por. Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.
Bass. Promise me life, and I 'll confess the truth.
Por. Well then, confess and live.
Bass. "Confess" and "love"
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
Por. Away then! I am lock'd in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;

30. *life*] *league* Dyce, ed. 2, *lief* Daniel conj. 33. *do*] *doth* F.

30. *life*] "league," Dyce, ed. 3, conjectured by Walker, who supposed the printer's eye had caught "life," line 34. League gives a good sense, "leage of amity" is a favourite expression of Robert Greene's; see *Mamillia* (*Works*, ed. Grosart, vol. ii. pp. 16, 153), but "life" has a more Shakespearian sound.

33. *anything*] Cf. Smith's *Commonwealth of England*, ed. 1621, p. 97 (quoted by Furnivall on Harrison's *Description of England*, p. 221): "The nature of English-men is to neglect death, to abide no torment, and therefore he [*sic*] will confesse rather to have done anything, yea to have killed his owne father, than to suffer torment." This fact provided Dekker with a pun; see *Seven Deadly Sins of London*, ed. Arber, p. 27: "The poore wines are rackt and made to confesse anie thing." Hunter is in error in supposing Shakespeare the first to raise his voice against the use of torture: Lord Burleigh found it necessary to defend it, in a pamphlet dated 1583; see Scott's *Tracts*, vol. i. p. 209.

35. *confess and live*] Life may have been promised in return for a confession, but "confess and be hanged" was a proverb.

35. *live . . . love*] a common quibble; see Greene, *Tritameron* (*Works*, ed. Grosart, vol. iii. p. 92): "not to love is not to live"; *Menaphron*, ed. Arber, p. 34: "he that lives without love, lives without life." The fancy is hardly extinct; according to the author of *Horæ Subsecivæ*, "love is the perfect of live."

41.] Portia's doubts as to the efficacy of her father's imposition have vanished.

Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch: such it is
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,
With no less presence, but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,

46. *proper*] *just* Pope.

44. *swan-like*] Cf. *Lucrece*, line 1611. Ovid, *Heroides*, vii. 1.: "Sic ubi fata vocant udis abjectus in herbis, Ad vada Mæandri concinit albus olor," already paraphrased by Chaucer, *Legend, Dido*, line 432: "'Right so,' quod she, "as that the whyte swan Ayeins his deeth beginneth for to singe." The story was so generally believed that Plato (*Phædo*, xxxv.) attributed the swans' death-song to their joy at returning to their god [Apollo], but Pliny doubted it (*Hist. Nat.* lib. x. cap. 23).

49. *the flourish . . .*] Malone finds here an allusion to the account of the coronation of Henry IV. of France (Feb. 27, 1594); see Introduction. It is more likely an allusion to coronations on the stage, at which also trumpets were blown; see Greene, *James the Fourth*, line 178: "Noble and Ladies, stoupe unto your Queene, And Trumpets sound, that Heralds may proclaime Fair Dorithea peerlesse Queene of Scots." Again, at each of the three coronations in *Alphonsus*, trumpets and drums sound; see Greene, *Works*, ed. Grosart, vol. xiii. pp. 262–264.

54. *with much more love*] because Hercules "did ask the king what gift should grow To him that should set free His daughter and the kingdom" (Warner, *Albion's England*, I. i.), and was promised the horses of Laomedon; moreover he gave Hesione, when rescued, to his partner (*pars militiæ*); see Ovid, *Met.* xi. 212–217.

56. *howling*] lamenting; cf. *Macbeth*, IV. iii. 5: "each morn New widows howl."

With bleared visages, come forth to view
The issue of the exploit. Go, Hercules!
Live thou, I live: with much, much more dismay
I view the fight than thou that mak'st the fray.

Music, whilst BASSANIO *comments on the caskets to himself.*

SONG.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

61. *live: with*] *live with* Q, F; *live, with* F 3; *much, much*] *much* Q 1, F. 64. Or in] In Johnson. 66. Reply, reply] *Replie, replie* in the margin Q, F; omitted Rowe; Reply as a stage-direction Hanmer; a separate line Pope.

59. *bleared*] tear-stained.

61. *much, much*] the repetition is emphatic, as in Ford, *Broken Heart*, II. iii.: "I am much much wrong'd."

63. fancy] In *Twelfth Night*, I. i. 14, and *Much Ado*, III. ii. 31, "fancy" is "love," but it is sometimes used, as here, of a less deep and abiding affection; see Kyd, *Soliman and Perseda*, I. ii. 24: "Then be not nice, Perseda, as women woont To hasty lovers whose fancy soone is fled: My love is of a long continuance." So Greene, *Tritameron* (*Works*, ed. Grosart, vol. iii. p. 60): "fancie is *vox equivoca*, which either may be taken for honest love, or fond affection, for fancie ofttimes cometh of wealth or beautie, but perfect love ever springeth from vertue and honestie"; *Mamillia*, *Id.* vol. ii. p. 227: "her fleeting fancy [turned] to firme affection." The supposition that this song gives Bassanio a clue, and is meant to do so, is a charge against Portia's good faith, and is inconsistent with the stage-direction (Q, F), "Song the whilst Bassanio comments on the caskets to himselfe," as well as with Portia's own words, "O these deliberate fools!" and "If you do love me, you will find me out."

66. Reply, reply] So Pope. "It is true that the words 'Reply reply' stand in the margin of the old copies, but they are printed like the song in italics, and seem to be required as part of it by the rhythm and (if we read 'eye' with the Quartos) by the rhyme also" (Cambridge Edd.). On the other hand, the suspended rhythm resulting from their omission is not in itself offensive, and prepares us for the answer, "It is" etc.; while to read "eye," and thus connect by the rhyme lines 66 and 67, translates them to doggerel.

It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.
All. *Ding, dong, bell.*

Bass. So may the outward shows be least themselves:
The world is still deceiv'd with ornament.
In law, what plea so tainted and corrupt
But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?

67. eyes] eye Q. 71. I'll begin it] In Roman letters Q, F, the rest of the song being in italics; I'll . . . bell] One line Johnson; two lines Q, F.

67. It . . . eyes] a common-place in Greene; see *Mamillia* (*Works*, ed. Grosart, vol. ii. p. 283): "Love cometh in at the eye not at the eares . . . and fancie is fedde by the faireness of the face not by the fineness of the speech"; *Menaphron*, ed. Arber, p. 39: "love . . . should enter into the eye, and by long gradations passe into the heart . . . love that is caught in a moment is lost in a moment"; *Friar Bacon and Friar Bungay*, Act v.: "in love (oh! fie upon that fond conceit Whose hap and essence hangeth by the eye)."

69. In the cradle] *i.e.* "in the eye" (Capell); "in [its] infancy" (Eccles).

71. Ding, dong] Cf. the "burthen" of the song, *Tempest*, I. ii. 403.

73. *So*] Bassanio continues his "comments" aloud. So Johnson, "the first part of the argument has passed in his mind." This seems better than to suppose the stage-direction (line 63) violated, and to refer line 73, with Eccles, to the subject of the song.

73. *outward shows*] external appearances as opposed to reality; see Peele, *Sir Clyomon*, xvi. 5: "professing love with outward shows, while inwardly his heart To practise such a deep deceit. . . ."

73. *themselves*] what they seem to be.

74. *still*] continually; see I. i. 17; and *Manipulus Vocabulorum*: "Still [adj.] *jugis e, continuus a um*; [adv.] *jugiter*."

75, 76. *tainted . . . season'd*] For the metaphor, cf. *Much Ado*, IV. i. 144; *Hamlet*, II. i. 28.

79. *approve*] prove or confirm, as in *All's Well*, III. vii. 13. So "approbation" is "proof," *Winter's Tale*, II. i. 177.

There is no vice so simple but assumes
Some mark of virtue on his outward parts:
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 'tis purchas'd by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks

81. *vice*] F 2, *voice* Q 1, F; *voyce* Q 2. 82. *mark*] omitted Q 1; *his*] *its* Theobald. 84. *stairs*] F 4; *staiers* Q 1; *stayers* Q 2, F. 92. *crisped*] *crispy* Theobald, ed. 2.

81. *simple*] unmixed, *sc.* with virtue; see *Sonnets*, CXXV. line 7: "For compound sweet forgoing simple savour"; *Merry Wives*, III. v. 32: "with eggs, sir?"—"simple of itself, I'll no pullet sperm in my brewage." Verity explains "simple-minded, witless."

84. *stairs*] steps. Knight read "stayers" (Q 2, F), explaining "banks, bulwarks of sand"; so Hudson, "props, supports or stays."

85. *beards*] In *As You Like It*, II. vii. 150, the soldier is "bearded like the pard"; cf. *Much Ado*, II. i. 38: "He that hath no beard is less than a man"; T. Heywood, *Fair Maid of the West*, Pt. I. Act IV.: "when did you see a black beard with a white liver?"

86. *search'd*] probed; a term of surgery.

86. *livers white*] See note on II. i. 7. The liver was the seat of courage, *Twelfth Night*, III. ii. 66; *2 Henry IV.* IV. iii. 113: "the liver white and pale, which is the badge of pusillanimity and cowardice." Cf. "lily-liver'd," *Lear*, II. ii. 18; "milk-livered," *Id.* IV. ii. 50; "white-livered," *Richard III.* IV. iv. 465.

87. *valour's excrement*] a brave man's beard. "Excrement" is used of any outgrowth, as hair, nails, etc. See *Comedy of Errors*, II. ii. 79; *Love's Labour's Lost*, V. i. 109; *Winter's Tale*, IV. iv. 734. In the Dedication to *Have with You to Saffron Walden* we find, "Censorial animadvertiser of vagrant mustachios, special superviser of excremental superfluities for Trin. Coll. in Cam"; cf. Kyd, *Soliman and Perseda*, I. iii. 136: "whose chin bears no impression of manhood, Not an hayre, not an excrement"; Dekker, *Guls Horn-Booke* (*Works*, ed. Grosart, vol. ii. p. 228): "But (alas) why should the chinnes and lippes of old men lick up that excrement, which they vyolently clip away from the heads of yong men?"

89. *purchas'd*] See Dekker, ed. Rhys, p. 151: "Now I see The reason why fond women love to buy Adulterate complexion! Here 'tis read: 'False colours last after the true be dead.'"

91. *lightest*] Cf. V. 129. The quibble is common to almost all the writers of the time.

92. *So*] repeated from line 73.

92. *crisped*] curled; as applied to

Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on

93. *make*] *maketh* Q, *makes* F. *guilty* Warburton, *guiling* Becket conj. 97. *guiled*] *guilded* F 2, *gilded* Rowe, 99. *an Indian beauty ;*] Q, *an Indian beautie ;* F.

water "rippling"; see Greene, *Bellora and Fidelio*: "What are our curled and crisped locks, but snares and nets to catch and entangle the hearts of gazers?" So "crispie," Kyd, *Cornelia*, IV. ii. 15: "Turne not thy crispie tydes like silver curle."

94. *Upon supposed fairness*] crowning the artificial beauty produced by cosmetics, or "perhaps, abstract for concrete (a beautiful woman), the sense being 'on the head of one of our fictitious beauties'" (Verity). Rolfe connects with previous line, explaining "on the strength of their fictitious beauty." For "supposed," cf. Marston, *Insatiate Countess*, I. i.: "with supposde And artificiall wounds mangles his breast."

95. *dowry*] possession, as in *Pericles*, I. i. 9; cf. the similar use of the Latin *dos*; Ovid calls beauty and speech "dowries," *Met.* v. 562, ix. 716.

95. *second head*] Cf. *Love's Labour's Lost*, IV. iii. 258; *Sonnets*, lxviii.; *Timon*, IV. iii. 144.

96.] Eccles found "a certain air of melancholy connected with the use of the absolute case, which is very sweet and affecting."

97. *guiled*] full of wiles, treacherous. Walker compared *Lucrece*, line 1544: "beguil'd With outward honesty." So in *Lear*, III. iv. 31, "loop'd and window'd," is explained "full of holes and openings" (Craig); "gilded" ("guilded" F) was read by Rowe and even Capell. So "guil'st" (Q) for "gild'st," *Sonnets*, xxviii. 12. Collier (MS.) has "guiling," for which, says Steevens, "guiled" stands.

98, 99. *beauteous . . . beauty*] "beauty" is more than doubtful, not on account of the jingle, but because the use of similar terms conceals the contrast between ornament and ugliness. Independently of the context "an Indian beauty" might stand for a horror "with thick lips and black skin," as Grant White explains. For this sense the Rev. John Hunter quoted Florio's *Montaigne*, ii. 12 [not published till 1603]: "The Indians describe it [beauty] black and swarthy, with blabbered thick lips, with a broad and flat nose." Theobald conjectured, and Harness read, "Indian beauty's"; Forsyth proposed "Indian: beauty in a word's." Of the many suggested substitutes for "beauty," "bosom," Wright conj., sounds best, and "beldam," Cambridge Edd. conj., gives a good sense. Kinnear proposed "brow; and" (scarfs were worn on the head as well as on the breast), perhaps "brow; 't is" would be better. Others are "dowdy," Hanmer; "favour," Lettsom conj.; "Idol," Cartwright conj.; "visage," Spedding conj.; and "feature," Keightley.

To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy plainness moves me more than eloquence;
And here choose I: joy be the consequence!

Por. [*Aside.*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embrac'd despair,
And shuddering fear, and green-eyed jealousy!
O love, be moderate; allay thy ecstasy;
In measure rain thy joy; scant this excess:

101. *Therefore*] *Therefore then* Q 2, F. 102. *food*] *foole* Q 1. 103. *pale*] *stale* Farmer conj. 106. *plainness*] Warburton, Theobald; *palenesse* Q 1, F; *palenes* Q 2. 111. *O love*] Separate line Globe ed. (Walker conj.). 112. *rain*] *raine* Q 2, F; *range* Q 1; *reine* Q 3.

102. *food for Midas*] The story is told at length in Lyly's *Midas*; see also Gower, *Confessio Amantis*, v. 286: "Bot whanne he wolde or drinke or ete, Anone as it his mouth cam nih It was al gold." Ovid is probably the source, *Met.* xi. 119–128, thus translated by Golding: "Then whether his hand did touch the bread, the bread was massie gold, Or whether he chawd with hungrie teeth his meate, ye might behold The peece of meate between his jawes, a plate of gold to be."

103. *pale*] "stale" Farmer conj.; but silver was pale too, see Lyly, *Endimion*, v. ii. 100: "whose lippes might compare with silver for the palenesse"; Dekker, *Works*, ed. Grosart, vol. i. p. 90: "And rich men look as pale as their white money."

106. *Thy plainness*] Warburton's conjecture for "paleness" (Q, F); it means "plain-speaking," as in *Lear*, I. i. 150; see line 105, and II. vii. 18: "this casket threatens." The objection to "paleness" here is the same as to "beauty," line 99, though "pale as lead" was a common comparison, and Farmer most ingeniously attempted to establish an antithesis between paleness and eloquence by quoting *Midsummer-Night's Dream*, v. I. 95: "When I have seen great clerks look pale . . . I read as much as from the rattling tongue of saucy and audacious eloquence." Malone would emphasise "Thy"—the paleness of lead as opposed to that of silver.

111. *O love*] a separate line, Globe ed.

112. *rain*] pour, which, as Boswell notes, is Lansdowne's paraphrase, in his alteration of the play; cf. Fletcher, *Laws of Candy*, III. iii.: "O Madam, pour not too fast joys upon me, But sprinkle 'em so gently I may stand 'em." Singer was the first to read "rein" ["reine" Q 3], but "raine" (Q 2) is often found for "rein," whether verb or noun, *e.g. Pierce Penilesse* (Shaks. Soc. p. 84): "who raines him

I feel too much thy blessing; make it less,
For fear I surfeit.

Bass. What find I here?
[*Opening the leaden casket.*
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are sever'd lips,
Parted with sugar breath; so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider, and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs; but her eyes!—
How could he see to do them? having made one,
Methinks it should have power to steal both his

114. *What find*] *What do I find* Hanmer, *Ha! What find I* Capell. 119. *sugar*] *sugar'd* Pope. 120. *hairs*] *hair* Hanmer. 122. *to entrap*] *t' intrap* Q 1, F; *tyntrap* Q 2.

so straight, that except he let him loose he can doo nothing"; and *Willobie His Avisa* (New Shaks. Soc. p. 172): "unbrydeled fancy having the raines to rove at liberty." If "rein" be read, "in measure" will mean "into measure," *i.e.* let your joy move as if with a trained step; cf. Mr. Swinburne's comparison of love to Pegasus: "We'd hunt down love together, Pluck out his flying feather, And teach his feet a measure And find his mouth a rein." "Range" (Q 1) seems a misprint for "rayne," *i.e.* "rain."

114. *surfeit*] A common metaphor; cf. *Two Gentlemen*, III. i. 220; *Twelfth Night*, I. i. 2; Lyly, *Endimion*, III. iv. 99: "least embracing sweetness *beyond measure* I take a surfeit beyond recure."

115. *counterfeit*] picture; cf. *Pierce Penilesse*: "if a painter were to draw any of their counterfets on a table [canvass] he needs no more but wet his pencil [brush]"; Greene, *Tritameron of Love*, Dedication: "Apelles presented Alexander with the counterfeit of Campasne"; *Planetomachia* (ed. Grosart, p. 58): "Parrasius drawing the counterfait of love, painteth her, tickling youth on the lefte side with a feather and stinging him on the right with a Scorpion."

120. *hairs*] "Hairs" not "hair" is found in a similar passage of Lodge, *Rosalynde*, p. 19 (Collier, Shaks. Library, vol. i.): "In her hayres it seemed love had laide herselfe in ambush, to intrappe the proudest eye that durst gaze uppon their excellence."

And leave itself unfurnish'd. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here 's the scroll,
The continent and summary of my fortune.

You that choose not by the view,
Chance as fair and choose as true!
Since this fortune falls to you,
Be content and seek no new.
If you be well pleas'd with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave;
I come by note, to give and to receive.

126. *itself*] *himself* Johnson conj.; *unfurnish'd*] *unfinish'd* Rowe, *half-furnish'd* Anon. conj. *ap.* Halliwell, *unfellow'd* Bailey conj.

126. *itself unfurnish'd*] unsupplied with a companion, as in Fletcher, *Lover's Progress*, II. i.: "Will 't please you bring a friend? We are two of us, And pity either, sir, should be unfurnish'd [*sc.* with an opponent, at a duel]" (M. Mason). Bailey's "unfellowed" would rather mean "unrivalled," see *Hamlet*, v. ii. 150; Rowe's "unfinished" is found, but with a difference of context, in a parallel to the thought quoted by Steevens; Greene, *Bellora and Fidelio*: "If Apelles had been tasked to have drawne her counterfeit, her two bright burning lampes would have so dazled his quicke-seeing senses that . . . he had been enforced to have staid his hand and left this earthly Venus unfinished."

128. *underprizing*] prizing it below its worth.

128, 129. *shadow . . . substance*] picture . . . original; see note on II. ix. 65; Fletcher, *Fair Maid of the Inn*, I. i.: "Whereas the custom 's here to woo by picture and never see the substance"; Fletcher and Shirley, *Night-Walker*, IV. vi.: "See the picture of her"—"I would give ten thousand empires for the substance."

129. *limp*] Cf. *Tempest*, IV. i. 11: "She will out-strip all praise And make it halt behind her" (Steevens).

130. *continent*] that which contains; used by Herrick (ed. Grosart, vol. ii. p. 249) of an apron full of flowers: "homeward she did bring Within her Lawnie Continent The treasure of the Spring"; and (*Id.* p. 142) of a wineglass, "To fetch me Wine my *Lucia* went Bearing a Chrystall continent"; cf. "contents," line 244.

131. You . . .] May those who choose as you do have the same good fortune.

140. *give . . . receive*] *i.e.* give a loving kiss and receive his lady; kiss-

Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice-fair lady, stand I, even so,
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.

Por. You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet for you
I would be trebled twenty times myself,
A thousand times more fair, ten thousand times more rich,
That only to stand high in your account
I might in virtues, beauties, livings, friends,
Exceed account: but the full sum of me

145. *peals*] *pearles* Q 1. 154. *ten thousand*] *ten* Lloyd conj.; *more rich*] So Collier; a separate line Malone; opening line 155 Q, F. 155. *only*] omitted F 2.

ing is, however, both giving and receiving; see *Troilus and Cressida*, IV. v. 36: "In kissing do you render or receive?"—"Both take and give."

141. *prize*] at a wrestling- or fencing-match; so (figuratively) in *Titus Andronicus*, I. i. 399; cf. "bony prizer," *As You Like It*, II. ii. 8; and Brome, *Antipodes*, IV. iii.: "A woman Fencer that has plaid a Prize, It seemes, with Losse of blood."

144.] Pope reduced this line to the level of the verse of his time, by reading "gazing still in doubt."

145. *peals*] used of any loud noise; see *Love's Labour's Lost*, V. i. 46; *Titus Andronicus*, II. ii. 5, 13. In favour of "pearles" (Q 1) Steevens quoted Whetstone, *Arbour of Virtue* (1576): "The pearles of praise that deck a noble name."

156. *livings*] properties; cf. "life and living," v. 286; Painter, *Palace of Pleasure*, ed. Jacobs, vol. i. p. 358: "thou haste . . . dispoyled the rest of thy bloud of their possessions and ability. But what sorrowe and griefe will it be to see them . . . banished from their livings."

157. *account*] computation or reckoning; "sum" continues the metaphor, but may be used with a recognition of its acquired meaning "essence"; cf.

Is sum of nothing; which, to term in gross,
Is an unlesson'd girl, unschool'd, unpractis'd;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself
Are yours, my lord. I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,

158. *nothing*] *something* Q; *term*] *sum* Daniel conj. 161. *happier than*] *happier then* Q, F; *happier then in* F 2; *more happy then in* Pope; *and happier than* Steevens; *and happier in* Lloyd conj.; *then happier in* Dyce, ed. 2; *happier in* Beale conj.; *happier, then,* Spence conj. 163. *is*] *in* Collier MS. and ed. 2. 167. *but now I*] *I but now* Pope; *the lord*] *the Lady* Rowe, *Lady* Pope. 168. *master*] *mistress* Rowe. 171. *lord*] *Lords* Q 2.

Discourse of English Poetrie, ed. Arber, p. 27: "The very sum or chiefest essence of Poetry"; and the phrase, "sum and substance."

161. *happier than this*] "then" (Q, F) is, as Johnson saw, a not unusual spelling of "than." The construction changes: Portia is fortunate in her youth, and a circumstance more fortunate still is the fact that, etc.

167, 168. *lord . . . master*] "lady . . . mistress," Rowe; but see Greene, *Mamillia* (Grosart), p. 295: "or as Cleopatra that coveted only to be maister of Marcus Antonius"; so "heir" for "heiress"; Tourneur, *Atheist's Tragedy*, I. ii.: "This Castabella is a wealthy heir."

174. *vantage*] almost "opportunity"; cf. *Merry Wives*, IV. vi. 43: "And when the doctor spies his vantage ripe To pinch her by the hand."

174. *exclaim on*] reproach; cf. *Venus and Adonis*, line 930; Marlowe, *Jew of Malta*, IV.: "For I must to the Jew and exclaim on him"; Peele, *Sir Clyomon*, viii. 53: "to exclaim on me For breaking of my pointed day."

Only my blood speaks to you in my veins;
And there is such confusion in my powers
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio's dead!

Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy. Good joy, my lord and lady!

Gra. My Lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:
And when your honours mean to solemnise
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so thou canst get a wife.

Gra. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;

182. *wild*] *void* Collier conj. 185. *Bassanio's*] *Bassanio is* Q 1. 194. *too*] *to* Q. 196. *have*] *gave* F.

191. *you . . . me*] *i.e.* you will not wish me to be deprived of any; for example, having Portia you will not desire Nerissa. Staunton explains, "none beyond what I wish you"; Abbott, "none differently *from* me; none which I do not wish you."

198. *maid*] Her position was probably much the same as that of Maria in *Twelfth Night*, who would evidently improve hers by marrying Sir Toby. Grant White calls her "an attendant friend, as well born and bred, perhaps, as Portia herself"; but Portia "thous" her, Bassanio wonders if Gratiano is in earnest, and Grant White's charity enables him to term Gratiano "a gentleman in every sense of the word."

You lov'd, I lov'd; for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here
To have her love, provided that your fortune
Achiev'd her mistress.

Por. Is this true, Nerissa?

Ner. Madam, it is, so you stand pleas'd withal.

Bass. And do you, Gratiano, mean good faith?

Gra. Yes, faith, my lord.

Bass. Our feast shall be much honour'd in your marriage.

199. *lov'd; for intermission*] *lov'd for intermission*, Q, F. 201. *caskets*] *casket* Q 1. 203. *here*] *heete* F 2, *heat* F 3, *Her* Rowe, ed. 2. 204. *roof*] *roofe* Q 1; *rough* Q 2, F. 209. *so*] *so, so* F.

She is, in fact, a lady-help or "wayting Gentlewoman," as in *The Actors' Names*, Q 3.

199. *for intermission*] The pointing is Theobald's, who explains intermission as "standing idle; a Pause or Discontinuance of Action." It certainly means "cessation" or "interruption," but I have not yet met it in a sense in which it could belong to, or be ascribed to a person. Staunton suggests "pastime" as the meaning, which can hardly be right; his interpretation of the old reading, "I lov'd for intermission," is better, "for fear of intermission, *i.e.* to avoid delay or loss of time," "for" in this sense is common, at least, with the verbal noun; see Beaumont and Fletcher, *Triumph of Death*, sc. iv.: "Let it be something late then For being seen"; Fletcher, *Mad Lover*, I. i.: "Disarm'd for ever rising more"; Tusser, *Five Hundred Pointes*, 81. 6: "Take heed how thou laiest the bane for the rats, For poisoning servant thy selfe and thy brats"; Greene, *Mamillia* (Grosart, ii. 112), has "a vale for Sunne burning."

200. *No more pertains*] If the old pointing is kept, it may be better to explain "our acts and circumstances are similar," than, with Staunton, "I owe my wife as much to you as to my own effort."

204. *roof*] the roof of my mouth; cf. *Richard II.* v. iii. 31; Cooke, *Greene's Tu Quoque* (Hazlitt's *Dodsley*, vol. vii. p. 274): "Widow, hold your clapdish, fasten your tongue Unto your roof, and do not dare to call."

208. *Achiev'd*] obtained; cf. *Taming of the Shrew*, I. i. 161: "I perish, Tranio, If I achieve not this young modest girl."

Gra. We 'll play with them the first boy for a thousand ducats.

Ner. What, and stake down?

Gra. No; we shall ne'er win at that sport, and stake down.
But who comes here? Lorenzo, and his infidel?
What, and my old Venetian friend Salerio?

Enter LORENZO, JESSICA, *and* SALERIO, *a messenger from Venice.*

Bass. Lorenzo, and Salerio, welcome hither,
If that the youth of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.

Por. So do I, my lord:
They are entirely welcome.

Lor. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did entreat me, past all saying nay,
To come with him along.

Saler. I did, my lord,
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*

220. *Salerio*] *Salanio* Rowe, *Solanio* Knight. [*Scene III.*] Pope. Enter . . .] Q, F; Salerio] Salerino Capell. 225, 226. *So . . . welcome*] Capell; one line Q, F. 232. *for it*] *for 't* Pope. 233. Gives . . .] Theobald.

226. *entirely*] heartily, still in provincial use in Ireland.

233. *Commends*] desires to be remembered, sends his compliments; cf. John Day, *Travailes of the Three English Brethren*, ed. Bullen, p. 29, where there is a quibble on the word: "Madame, my brother doth commend himself"—"He could do little and he could not commend himself."

Bass. Ere I ope his letter,
I pray you, tell me how my good friend doth.
Saler. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
Gra. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio. What 's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
Saler. I would you had won the fleece that he hath lost.
Por. There are some shrewd contents in yon same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse?—
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.

238, 244. *yon*] *yond* Q 2, F. 243. *I would*] *Would* Pope; *fleece*] *fleets* Daniel conj. 245. *steals*] *steal* Pope.

240. *royal merchant*] merchant prince, as certain successful persons are called "kings" in America; cf. Fletcher, *Beggar's Bush*, IV. iii.: "By th' mass, a royal merchant! Gold by th' handful!" Warburton stated that Venetian merchants were permitted to acquire principalities for themselves, and that, in England, the term "royal merchant" was applied to one who was agent for a sovereign. Johnson instances Gresham, but the term is used also of the Merchant Adventurers to Russia, who were in no sense agents for Queen Elizabeth.

244. *shrewd contents*] bad news; cf. *John*, V. v. 14: "foul shrewd news."

247. *constitution*] used like "condition" (I. ii. 137); and "complexion" (III. i. 30) either of the mind or of the body; see Minsheu, *Emendatio*: "Condition . . . the constitution of the bodie . . . vi. Complexion"; Greene, *Tritameron* (Grosart, iii. p. 102): "men by their constitution are indued with a more perfect and stronger complexion than women, being more apt to indure labour and travaile."

248. *constant man*] one that is not passion's slave; see Dekker and others, *Witch of Edmonton*, II. ii.: "Why change you your face, sweetheart? . . . a spirit of your constancy Cannot endure this change for nothing."

Bass. O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman:
And then I told you true; and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for indeed
I have engag'd myself to a dear friend,
Engag'd my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures fail'd? What, not one hit?
From Tripolis, from Mexico and England,
From Lisbon, Barbary and India?
And not one vessel scape the dreadful touch
Of merchant-marring rocks?

Saler. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man.
He plies the duke at morning and at night,

264. *Here is*] *Heer's* Q 1. 265. *as*] *is* Pope. 268. *Have*] Rowe; *Hath* Q, F. 269. *and*] *from* Rowe. 271. *And*] *Has* Eccles conj.; *scape*] *'scaped* Pope.

And doth impeach the freedom of the state,
If they deny him justice: twenty merchants,
The duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice and his bond.

Jes. When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him; and I know, my lord,
If law, authority, and power deny not,
It will go hard with poor Antonio.

Por. Is it your dear friend that is thus in trouble?

Bass. The dearest friend to me, the kindest man,
The best-condition'd and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.

Por. What sum owes he the Jew?

Bass. For me, three thousand ducats.

Por. What, no more?

294. *condition'd and*] *condition'd: an* Warburton; *unwearied*] *unwearied'st* Hunter conj. 299, 300. *What . . . bond*] One line Q.

279. *impeach*] accuse, *i.e.* assert that it is not free; cf. *Romeo and Juliet*, v. iii. 226: "And here I stand both to impeach and purge Myself."

281. *magnificoes*] "The chiefe men of *Venice* are by a peculiar name called *Magnifici*, i. Magnificoes"—Minsheu (*ap.* Furness); cf. Florio, *World of Words*, "Magnifico, 'nobly-minded, magnificent. Also a Magnifico of Venice.'" Coryat, however, calls them "Clarissimos," and "Magnificoes" was used of Englishmen, as by Nashe, *Pierce Penilesse*, "A stranger that would come to one of our magnificoes' houses," and by G. Harvey (ironically) (*Works*, Grosart, i. 208): "the other sorry Magnifico as very a Bisonian."

285. *I have heard*] a note of "long time," and a sidelight on Jessica's character.

294. *unwearied*] *i.e.* most unwearied; see note, II. i. 46.

Pay him six thousand, and deface the bond:
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over:
When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding-day.
Bid your friends welcome, show a merry cheer;
Since you are dear bought, I will love you dear.
But let me hear the letter of your friend.

Bass. [Reads.] *Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since, in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.*

302. *this*] *his* Walker conj. 303. *through*] *through my* F 2, *thorough* Steevens. 312. *your*] *my* Rowe. 313, 314.] In margin Pope. 316. *Bass.* [*Reads*]] Rowe; omitted Q, F. 320. I] me Pope. 321. Notwithstanding . . .] read by Portia, Furness conj.

303. *through*] thorough (Steevens); Malone would treat "hair" as a dissyllable; F 2 has "through my."

313. *cheer*] face, looks; cf. *Midsummer-Night's Dream*, III. ii. 96; *1 Henry VI.* I. ii. 48; Chaucer, *Franke-leyns Tale*, line 581: "with dredful herte and with full humble chere."

314. *dear bought*] *sc.* by Antonio; there can hardly be a reference to Portia's anxiety while in suspense, as Eccles explains.

Por. O love, dispatch all business, and be gone!
Bass. Since I have your good leave to go away,
I will make haste; but till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain. [*Exeunt.*

SCENE III.—*Venice. A Street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and Gaoler.*

Shy. Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.
Ant. Hear me yet, good Shylock.
Shy. I'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But, since I am a dog, beware my fangs.
The duke shall grant me justice: I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
Ant. I pray thee, hear me speak.

324. Por.] omitted Q 1. 328. *Nor*] *No* Q 1.

Scene III.

Scene III.] Rowe, *Scene IV.* Pope. Venice] Rowe. A Street] Capell. Enter . . .] Enter the Jew, and Salarino (Salerio Q 2, Solanio F) and Anthonio, and the Iaylor Q, F. 1. *not me*] *me not* Rowe, ed. 1. 2. *lent*] *lends* F. 5. *I have*] *I've* Pope. 6. *call'dst*] *call'st* Rowe, ed. 1.

1. *Gaoler*] Again, an English custom; see John Day, *Ile of Gulls*, II. iv.: "For all the world as Englishmen keepe their fellons and Italians their wives; we never stirre abroad without our Iaylors."

1. *tell not me*] Cf. I. i. 39; "me" was not emphatic, as it would be now.

8. *justice :*] This punctuation I believe to be best. "The Duke shall grant me justice: I wonder you should ask for mercy" (Dowden).

9. *fond . . .*] For the construction, cf. Riche (Shaks. Soc., 1853, p. 36): "so foolish to despise."

Shy. I 'll have my bond; I will not hear thee speak:
I 'll have my bond, and therefore speak no more.
I 'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I 'll have no speaking; I will have my bond. [*Exit.*

Salar. It is the most inpenetrable cur
That ever kept with men.

Ant. Let him alone:
I 'll follow him no more with bootless prayers.
He seeks my life; his reason well I know.
I oft deliver'd from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

Salar. I am sure the duke
Will never grant this forfeiture to hold.

Ant. The duke cannot deny the course of law:

24, 25. *I . . . hold*] So Pope; two lines, ending *grant . . . hold* Q; prose F. 26. *law:*] *law*, Capell (Theobald conj.). 26–29. *law . . . Will*] *law With us in Venice: if it be denied T' will* Staunton conj.

14. *dull-eyed*] Steevens compares "dull-eyed melancholy," *Pericles*, I. ii. 2. Schmidt explains "looking sad." It may be "stupid" (Verity) or "easily deceived"; "to see" often means "to understand"; cf. Fletcher, *Elder Brother*, I. ii.: "Though I be dull-eyed, I see through this juggling"; *Wit without Money*, III. i.: "You must not think me, sister, So tender-eyed as not to see your follies"; *Love's Pilgrimage*, II. iii.: "They were thick-eyed then, sir" (used in the sense of Juvenal's "facile est barbato imponere regi"). So for "deceive" we find "blind the eyes," Brome (Pearson, vol. iii. p. 123); cf. Kyd, ed. Boas, p. 273: "As did that noble Grecian dame that bated in the night As much as she had woven by day, to bleare her sutors sight."

19. *kept*] dwelt, as in *Pierce Penilesse*, ed. M'Kerrow, p. 163: "I saw him not lately nor know I certainely where he keepes"; Tarlton's Jests (Shaks. Soc. p. 40), "to Ilford, where his father kept."

20. *bootless*] unavailing; cf. Wordsworth's "bootless *bene*."

24. *Therefore . . .*] For Shylock's view, see III. i. 52–56.

26–31.] because to withhold the advantage, at present enjoyed by aliens, of living under the same laws as the natives of Venice, will call in question the justice of the state. "The commodity if it be denied" is equivalent to "the denial (*i.e.* refusal) of the com-

For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state;
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not!

[*Exeunt.*

27.] omitted Staunton conj. 28. *Venice,*] *Venice.* Theobald conj., *Venice:* Capell. 29. *Will*]*'Twill* Capell (Theobald conj.); *justice*] *interest* or *traffic* Keightley conj.; *the*] *his* Q 1.

modity," and "commodity" is practically the same as "course of law," an expression which here implies impartiality. If so, it is of no consequence whether we refer "it" (line 28), with Warburton, to "course of law," or, with Malone, to "commodity." "Since that the trade," etc., may be a further reason for the Duke's inability to interpose, or, perhaps better, an explanation of "much" (line 29): the charge of injustice will come from all quarters. Keightley's conjecture, "interest" or "traffic," has everything in its favour except probability. Staunton, adopting Capell's reading, suggested that line 27, "For the," etc., was intended to be cancelled in favour of the better expression of the same idea, lines 30, 31, "Since . . . nations." Malone referred to Thomas, *History of Italye* (1561), which contains a chapter headed "The libertie of straungers" at Venice. From this the Clarendon Edd. quote, "Al men, specially strangers, have so muche libertie there, that though they speake very ill by the Venetians, so they attempt nothinge in effect against theyr astate, no man shal control theim for it . . . And generally of all other thynges, so thou offende no man privately, no man shal offende thee: whyche undoubtedly is one principal cause, that draweth so many straungers thither."

26. *deny . . .*] refuse to let the law take its course; cf. Fletcher, *Custom of the Country*, II. iv.: "Vengeance knocks at my heart, but my word given Denies the entrance," *i.e.* refuses to let it enter.

26. *law:*] Capell removed the colon to Venice, reading "law, . . . Venice: . . . 't will much impeach," and explaining "for" as "by reason of," and "commodity" as "commodious privileges."

SCENE IV.—*Belmont. A Room in Portia's House.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, *and* BALTHASAR.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion

Scene IV.] Rowe, *Scene V.* Pope. Belmont] Rowe. A Room . . .] Capell. Balthasar] Theobald; a man of Portias Q, F. 3. *most*] omitted Pope. 6. *relief*] *relief to* Rowe. 10. *for*] *of* Pope. 11. *Nor*] *And* Pope.

2. *conceit*] conception; you show that you recognise the divinity of friendship, by the sacrifice of your husband's company.

6. *relief*] "relief to" Rowe, but "gentleman" is the indirect object of "send."

7. *lover*] friend; cf. line 17; *Julius Cæsar*, II. iii. 9.

9. *bounty*] You would be prouder of your self-sacrifice than of any ordinary kindness. Levin's *Manipulus Vocabulorum* has "bountie, *bonitas, atis.*"

12. *converse and waste*] Cf. "convers'd and spent," *Two Gentlemen*, II. iv. 63. For "waste" in a good sense, see *Tempest*, v. i. 303; *Palace of Pleasure* (ed. Jacobs), ii. p. 128: "being throughly resolved to waste and spend the rest of my days with him which I meane still firmely to kepe"; Milton, *Sonnets*, xv. 4: "Help waste a sullen day."

13. *equal*] The forms egall (Q 2) egal (F) are common. Craig quotes Higgins's edition of Hulvet's *Dictionary* (1572): "Egale: *æqualis*"; so Chaucer, ed. Skeat, vol. ii. p. 49: "Deeth . . . maketh egal and evene the hyeste to the loweste."

14. *proportion*] shape or appearance; see *2 Henry VI.* I. iii. 57: "I thought

Of lineaments, of manners and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestow'd
In purchasing the semblance of my soul
From out the state of hellish cruelty!
This comes too near the praising of myself;
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breath'd a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you

15. *lineaments,*] *lineaments* Warburton. 21. *cruelty*] *misery* Q 1. 23. *hear*] *heere* Q, F; *here are* Rowe. 27. *secret*] *sacred* Collier MS. 32. *we will*] *will we* Q 1.

King Henry had resembled thee In courage, courtship and proportion"; *Titus Andronicus*, v. ii. 106: "Well may'st thou know her by thy own proportion, For up and down she doth resemble thee."

15. *lineaments,*] Verity explains, "characteristics; so we speak of the 'features' of a man's character." Warburton deleted the comma, "'lineaments of manners,' *i.e.* form of the 'manners,' which, says the speaker, must needs be proportionate." It may mean "limbs," so Falstaff mockingly suggests that the Prince is attracted towards Poins by the thinness of his legs; see *2 Henry IV.* II. iv. 265: "Why doth the Prince love him then?" "Because their legs are both of a bigness." Steevens gives this with many examples of the same meaning, *e.g. Translation of Leland's King Arthur* (1582): "all the lineaments of them remaining in that most stately tomb, saving the shin bones of the king and queen"; Chapman, *Iliad*, xxiii. 55: "so over-labour'd were His goodly lineaments with chase of Hector."

20. *my soul*] Bassanio.

25. *husbandry*] administration, as in *Coriolanus*, IV. vii. 22.

25. *manage*] management, as in *Tempest*, I. ii. 70.

Not to deny this imposition,
The which my love and some necessity
Now lays upon you.

Lor. Madam, with all my heart:
I shall obey you in all fair commands.

Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
So fare you well till we shall meet again.

Lor. Fair thoughts and happy hours attend on you!

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleas'd
To wish it back on you: fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*

Now, Balthasar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this
Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagin'd speed

35. *lays*] *lay* Hanmer. 40. *So . . . well*] *So far you well* Q 2, F; *And so farewell* Q 1. 44. *fare you well*] *farewell* Q 1. 45, 46. *Now . . . true*] So Pope; one line Q, F. 46. *honest-true*] Hyphened by Dyce (Walker conj.). 48. *the*] *th'* Q. 49. *Padua*] Theobald; *Mantua* Q, F. 50. *cousin's*] *cosin* Q 2; *hand*] *hands* Q.

33. *deny this imposition*] refuse the charge I lay on you. For "imposition," cf. I. ii. 111.

49. *Padua*] Theobald; see IV. i. 109, 119.

49. *render*] give, as in *Julius Cæsar*, III. i. 184.

50. *cousin's hand*] Perhaps for "hand" we should read "hands," which is read by both Quartos, though the Cam. Edd. notice only Q 2, and Furness neither.

52. *with imagin'd speed*] "with all conceivable speed," or, less probably, "as swift as thought." Steevens compared *Henry V.* III. *Chorus:* "Thus

Unto the tranect, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.
Bal. Madam, I go with all convenient speed. [*Exit.*
Por. Come on, Nerissa; I have work in hand
That you yet know not of: we 'll see our husbands
Before they think of us.
Ner. Shall they see us?
Por. They shall, Nerissa; but in such a habit
That they shall think we are accomplished
With that we lack. I 'll hold thee any wager,
When we are both accoutred like young men,
I 'll prove the prettier fellow of the two,
And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays

53. *tranect*] *Tranect* Q, F; *Traject* Rowe. 56. Exit] omitted Q 2, F. 62. *that*] *what* Rowe, ed. 2. 63. *accoutred*] *apparreld* Q 1.

with imagin'd wing our swift scene flies In motion of no less celerity Than that of thought"; and *Hamlet*, I. v. 30: "wings as swift As meditation."

53. *tranect*] Perhaps "the sluce" (see Coryat, *Crudities*, reprint of 1776, vol. i. p. 195) on the river Brenta, twenty miles from Padua, five from Venice, which separated the fresh water from the sea, and across which canal boats were lifted by a crane. Steevens identified it with "the common ferry," *i.e.* ferry-boat; and derived it from *tranare*, which does not account for the termination. The word is unknown. Rowe read "traject," *i.e.* crossing, a rare loan-word from the French, It. *traghetto*, a ferry (the place of crossing, not the boat). This meaning hardly agrees with "trades [*i.e.* plies] to Venice," line 54.

60. *habit*] used of a page's dress, *Two Gentlemen*, v. iv. 104; of a monk's, *Measure for Measure*, III. i. 177; of a forester's, Lyly, *Maydes Metamorphosis*, I. i. 248: "My habit tells you that, a forrester."

61. *accomplished*] furnished or supplied; cf. *Palace of Pleasure*, ed. Jacobs, ii. p. 397: Men "ought to be accomplished with greater witte" [than women].

62. *that we lack*] manhood; cf. Fletcher and others, *Love's Pilgrimage*, v. iv.: "you were a prey to . . . any that would look Upon this shape like a temptation, And think you *want the man you personate.*"

67. *two mincing steps*] my stride then will be two of my present steps; but see Craig (*Little Quarto*), "the affected mincing gait of us two."

Like a fine bragging youth, and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not do withal; then I 'll repent,
And wish, for all that, that I had not kill'd them:
And twenty of these puny lies I 'll tell,
That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

Ner. Why, shall we turn to men?

Por. Fie, what a question 's that,
If thou wert near a lewd interpreter!
But come, I 'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

72. *withal*] *with all* Rowe, ed. 2. 75. *I have*] *I've* Pope. 76. *I have*] *I've* Dyce; *within*] *in* Pope. 78. *Why*] omitted Pope. 81. *my*] *my my* Q 2.

72. *do withal*] I could not help it, it was not my fault; see North's *Plutarch* (Temple ed. vol. iii. p. 65): "he destroyed many other towns and cities, that could not help it, nor do withal." Pope read "do with all," and Steevens fathered a misinterpretation of his own upon a clergyman.

77. *Jacks*] fellows, as "johnnies" in modern slang. See *Westward Hoe*, IV. i.: "There be a thousand bragging Jacks in London, that will protest," etc.; Peele, *Sir Clyomon*, XV. line 57: "chave no zervice vor no zuch flouting Jacks as you be"; so Harrison, *Description of England*, III. 54, speaks of "craftie Jackes," who adulterate saffron.

78. *turn to men*] Cf. I. iii. 81; Dekker, ed. Rhys, p. 163: "men turn to women"—"And women turn to men"—"Ay and women turn to men, you say true: ha, ha, a mad world, a mad world."

SCENE V.—*The Same. A Garden.*

Enter LAUNCELOT *and* JESSICA.

Laun. Yes, truly; for, look you, the sins of the father are to be laid upon the children; therefore, I promise you, I fear you. I was always plain with you, and so now I speak my agitation of the matter: therefore, be of good cheer, for truly I think you are damned. There is but one hope in it that can do you any good, and that is but a kind of bastard hope neither.

Jes. And what hope is that, I pray thee?

Laun. Marry, you may partly hope that your father got you not, that you are not the Jew's daughter.

Jes. That were a kind of bastard hope, indeed: so the sins of my mother should be visited upon me.

Laun. Truly then I fear you are damned both by father and mother: thus when I shun Scylla,

Scene v.] Capell, *Scene VI.* Pope. The . . . garden] Capell. 3. *promise you*] *promise ye* Q 1. 5. *be of*] *be a* Q, *be o'* Capell. 16, 17. *I*] *you* Rowe.

3. *I fear you*] *i.e.* for you; that you will not be saved; "for" conjectured by Malone is not needed; see *Cymbeline*, I. iv. 107: "I fear not my ring," *i.e.* that it will be lost; Fletcher, *Mad Lover*, IV. ii.: "A strange way you must wade through"—"Fear not me, sir"; *Fair Maid of the Inn*, IV. ii.: "I have heard some die of it"—"Do not fear me."

3. *plain*] outspoken, as often.

4. *agitation*] *i.e.* cogitation, Eccles.

16. *Scylla . . . Charybdis*] frying-pan . . . fire; see Homer, *Od.* xii. 235 *seq.*; Theobald quotes the familiar line, "Incidit [*Incidis*, Gualtier] in Scyllam cupiens vitare Charybdim," from Erasmus, *Adagia*, and gives a Greek form; see also Gaultier, *Alexandreis*, v. 301: "hostes incurris dum fugis hostem, Incidis," etc. (Steevens). The proverb has been found also in S. Augustine, *In Joan. Evang. Tract*, xxxvi. 9: "ne iterum quasi fugiens Charybdim in Scyllam incurras"; cf. Greene, *Alphonsus*, lines 1191, 2 (ed. Grosart, xiii. 357): "So shall we soone eschew Caribdis' lake, And headlong fall in Syllaes greedie gulph."

your father, I fall into Charybdis, your mother: well, you are gone both ways.

Jes. I shall be saved by my husband; he hath made me a Christian.

Laun. Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs: if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I 'll tell my husband, Launcelot, what you say: here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

22. *e'en*] *in* Q 2. 28. *comes*] *come?* Q 2.

19. *saved by my husband*] Cf. 1 Cor. vii. 14 (Henley).

23. *one by another*] together, "by" is "beside"; see Riche, *Honestie of this Age* (Percy Soc. p. 21): "there be too many lawyers . . . that the one of them can very hardly thrive by the other"; Marston, *Malcontent*, IV. iv.: "Do not turne plaier; there's more of them than can well live one by another alreadie"; Brome, *The Damoiselle*, IV. ii. (Pearson, i. p. 448): "Nor do you hear me say, all Gentlefolks Are of one minde. Alasse they could not live One by another then." Even "by one another" is found in this sense; see Dekker, *Ravens Almanacke* (ed. Grosart, iv. p. 196): "lawyers will grow up so thick that they will scarce live by one another"; John Day, *Law-Tricks*, I. ii. (ed. Bullen, p. 15): "do you remember what a multitude of fishes we saw at Sea? and I doe wonder how they can all live by one another." It occurs also in Brome, *English Moor*, I. ii. (Pearson, p. 5).

25, 26. *a . . . coals*] otherwise, "a rasher of the coals"; a fried piece of bacon, Craig. See his examples (*Little Quarto*, p. 129), also Dekker, *Guls Horn-Booke*, (Grosart, ii. 207): "but (like an honest red-nosed wine-bibber) lay open all thy secrets and the mystical *Hieroglyphick* of Rashers a' th' coales, *Modicums* and Shooing-hornes"; Day and Haughton, *Blind Beggar*, III. ii. (ed. Bullen, p. 53): "Peace, villain, or I 'le cut out thy Tongue and make a rasher of the coals on 't."

30. *corners*] secret places; cf. Gascoigne, *Fruites of Warre*, 78. 3: "To creep in corners, oh they thinke it lief" (of thieves and murderers); *Id. Steele Glas:* "And thus I sing in corner closely coucht Like Philomene"; Greene, *Planetomachia* (Grosart, v. p.

Jes. Nay, you need not fear us, Lorenzo: Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork.

Lor. I shall answer that better to the commonwealth than you can the getting up of the negro's belly: the Moor is with child by you, Launcelot.

Laun. It is much that the Moor should be more than reason; but if she be less than an honest woman, she is indeed more than I took her for.

Lor. How every fool can play upon the word! I think the best grace of wit will shortly turn into silence, and discourse grow commendable in none only but parrots. Go in, sirrah: bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

39. *is*] *'s* Q 1. 41. *less*] *more* Capell conj. 43. *the*] *a* Hanmer. 46. *only*] omitted Rowe, ed. 2.

93): "kissing love in the streetes, and murthering him in corners"; Ford, *Lover's Melancholy*, III. ii.: "He might have proferr'd kindness in a corner"; Scott's *Tracts*, vol. i. p. 480: "he fled and lurked about in sondry corners as did Cain when he had murdered his brother Abell."

32. *are out*] have quarrelled; cf. *Julius Cæsar*, I. i. 18; Lyly, *Endimion*, IV. ii. 16: "Although I be in disgrace with Sir Thopas,"—"Art thou out with him?"

40. *Moor*] Perhaps Jessica's maid: "Zanche the Moor," is a chamber-maid, Webster, *White Devil*, I. ii.

40. *more*] greater; cf. Fletcher, *The Chances*, I. v.: "a more sin"; III. iii.: "a more drunkenness." For the quibble, "Moor . . . more . . . less," Ritson compared a punning epigram on Sir Thomas More, and Staunton, *Titus Andronicus*, IV. ii. 53. See also Brome, *English Moor*, IV. iv.: "Ile not lose the Moor-a for more than I will speak-a." Moor was probably pronounced "more," but a punster might not care; see Hood's quibble on Thomas *Moore's nom de guerre*, "When first I came My proper name Was Little now I'm More."

48. *stomachs*] appetites; cf. Lyly, *Maydes Metamorphosis*, I. i. 31: "you walke to get stomach to your meate, and I walke to get meate to my stomach."

Lor. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done too, sir; only "cover" is the word.

Lor. Will you cover then, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

Lor. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnish'd like him, that for a tricksy word

49. *Goodly*] *Good* Pope. 51. *is*]*'s* Q 1. 65. *hath*] *hath,* Allen conj.

51, 52. *cover*] See II. ix. 43, and *As You Like It,* II. v. 32.

54. *quarrelling with occasion*] disputing at every opportunity.

64. *discretion . . . suited*] Discretion is appealed to, as if it were the goddess of discrimination. Launcelot makes a show of distinguishing between words, as regards their fitness for a special use. He has "suited" "served in" to "table," and "cover" to "meat." Johnson explains, "what a *series* or *suite* of words he has independent of meaning"; Boswell says, "*suited* means *suited to each other, arranged.*"

65. *The fool hath planted . . .*] Like Overbury's "Meere Scholer"—"His phrase, the apparell of his mind, is made of divers shreds like a cushion."

68. *Garnish'd*] furnished with words (Verity) or their brains furnished like his (Carendon Edd.). In Malory's *Morte D'Arthur,* "furnished and garnished" is a common phrase for "fully supplied."

68. *tricksy*] Tricksy in a good sense is neat, in a bad, fantastic, as here and in G. Harvey, "Queint wittes must have a Priviledge to prank-up their dainty limmes, & to fawne upon their owne tricksie devises" (ed. Grosart, vol. ii. p. 8); "Till Admiration hath

Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?
Jes. Past all expressing. It is very meet
The Lord Bassanio live an upright life,
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean it, then

69. *cheer'st*] *cherst* Q 2, *far'st* Q 1. 76, 77. *mean it, then In*] *meane it, then In* Q 1; *meane it, it in* [i.e. *In*] Q 2; *meane it, it Is* F.

found-out a smoother and tricksier quill for the purpose" (p. 40); "The finest wittes preferre the loosest period in M. Ascham, or Sir Philip Sidney, before the tricksiest page in Euphues, or Pap-hatchet" (p. 218).

69. *Defy*] renounce allegiance to the meaning for the sake of the form; cf. Brome, *City Wit*, I. i.: "I defie my audituall part. I renounce mine ears"; *Id. A Mad Couple well Match'd*, Act III.: "unless I . . . defy the life of a Citizen and turn Courtly too"; T. Heywood, *Fair Maid of the Exchange*, I. iii.: "Shall I defy hat-bands and tread garters and shoe-strings under my feet? . . . I must . . . Therefore, hat-band, avaunt!"

69. *How cheer'st thou*] The meaning is the same as that of "How far'st thou?" (Q 1). Cf. T. Heywood, *Fortune by Land and Sea*, I. ii.: "Father, how cheer you, sir?" It is of common occurrence in Brome's plays.

76. *mean it, then*] So Q 1; Q 2's reading seems a case of dittography, of which F has a conjectural emendation. Whatever be the right reading or meaning here, the context implies that Heaven is (1) a reward of an upright life, (2) a compensation for an unhappy one. As Bassanio cannot claim the compensation, let him earn the reward. Lettsom refers to the parable of Dives: the thought is older; see North's *Plutarch, Pelopidas* (Temple ed. vol. iii. p. 252): "O Diagoras, die presently, else thou shalt never come to heaven." Diagoras had been a victor in the Olympian games and had seen his children and grandchildren victors. "Mean it" has been variously explained—(*a*) intend to lead an upright life (Rolfe)—a sense the word can bear; see Fletcher, *Mad Lover*, I. i.: "Either he is stark mad, Or else, I think, he means it," *sc.* intends to commit suicide; (*b*) observe the Mean, enjoy blessings moderately, Capell, who adopts F's reading, though his explanation, as Furness who approves of it remarks, is equally applicable to that of Q 1. Capell, however, gives no instance of "mean it" in this sense, and no evidence that Shakespeare, or others, have ever regarded Heaven as a reward of moderate enjoyment; (*c*) "mean"="aim at" (Gollanz) who quotes Herbert, Church Porch (Stock's reprint, p. 12): "Shoots higher much than he which means a tree"; *Id.* p. 163: "Scorns his first bed of dirt and means the sky"; (*d*) it may conceivably mean "live virtuously," virtue being according to Aristotle's well-known theory a mean between opposing vices; see Beaumont, *Woman-Hater*, III. i.: "Had we not knowing souls at first infus'd To teach a difference 'twixt extremes and goods?" In Fletcher, *Spanish Curate*, I. i., "observes a mean in all his courses" has

In reason he should never come to heaven.
Why, if two gods should play some heavenly match,
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawn'd with the other, for the poor rude world
Hath not her fellow.

Lor. Even such a husband
Hast thou of me as she is for a wife.

Jes. Nay, but ask my opinion too of that.

Lor. I will anon; first, let us go to dinner.

Jes. Nay, let me praise you while I have a stomach.

Lor. No, pray thee, let it serve for table-talk;
Then howsoe'er thou speak'st, 'mong other things
I shall digest it.

Jes. Well, I 'll set you forth. [*Exeunt.*

ACT IV

SCENE I.—*Venice. A Court of Justice.*

Enter the DUKE, *the Magnificoes*, ANTONIO, BASSANIO, GRATIANO, SALERIO, *and others.*

Duke. What, is Antonio here?

Ant. Ready, so please your grace.

the sense of "lives neither as a spendthrift nor a miser"; and in v. iii., "keep a mean then" is "an injunction against covetousness and jealousy." Pope's reading "merit it, In" is ingenious; Walker independently conjectured "merit it, 'T is," but best of all is the Clarendon Editors' "merit them," *sc.* the joys of heaven, for it accounts for "then" Q 1, and would certainly have passed unquestioned had it been found in the text. Staunton's conjecture "moan, it is In" is hardly so good as a conjecture of Mr. Craig's "moan it, then"; Mr. Craig, however, prefers (*c*).

86. *stomach*] Cf. line 48, a quibble, as it also means "inclination"; see *Taming of the Shrew*, I. ii. 195.

Act IV. Scene 1.

2. *Ready*] See the use of "prest" in

Duke. I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.
Ant. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer with a quietness of spirit
The very tyranny and rage of his.
Duke. Go one, and call the Jew into the court.
Saler. He 's ready at the door: he comes, my lord.

Enter SHYLOCK.

Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then 'tis thought

6. *dram*] *dream* Becket conj. 7, 8.] Three lines, ending *paines* . . . *course* . . . *obdurate* Q 1. 15. Saler.] Salerio Q 2; Sal. Q 1, F; *He's*] Pope; *He is* Q, F.

the legal phrases, "is ready to make [his law]," *prest est a fere* [*sa ley*], "ready to aver," *prest de averer*, *Year Books*, Rolls Series, ed. i. pp. 2, 4.

5. *Uncapable of*] Unable to contain; see Brome, *Merry Beggars* (Pearson, vol. iii. p. 361): "From that unfruitful breast; incapable of wholesome counsel," and the use of "capable," *Tempest*, I. ii. 353.

7. *qualify*] moderate; cf. Harrison, *Description of England* (Furnivall), p. 265: "he did very much qualifie the conceived grudges of his adversaries"; Tourneur, *Atheist's Tragedy*, I. ii.: "I will qualify her grief with the spirit of consolation."

8. *obdurate*] accented on the second syllable, as in *Richard III.* I. iii. 347.

10. *envy*] malice (line 18); Gower, *Confessio Amantis*, Bk. ii., describes "envie" and its kinds, viz.—(1) Sorrow for another man's joy, (2) joy for another man's grief, (3) detraction, (4) false semblant, (5) supplantation; see especially ii. 3173 *seq.*: "Ayein [contrary to] Envie is Charite, Which is the Moder of Pite, That makth a mannes herte tendre, That it may no malice engendre."

Thou 'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.
We all expect a gentle answer, Jew.

21. *strange apparent*] Hyphened by Dyce, ed. 2 (Walker conj.). 22.] omitted Rowe; *exact'st*] F, *exacts* Q. 29. *Enow*] *Enough* Rowe. 30. *his state*] *this states* Q 2. 31. *flint*] *flints* Q 2, F.

20. *remorse*] pity; see *Venus and Adonis*, 257: "'Pity,' she cries, 'some favour, some remorse!'" Day and Houghton, *Blind Beggar*, II. i. (ed. Bullen, p. 30): "High Heaven forgive me; Father, have remorce, Let me not thus be hal'd to death perforce."

21. *apparent*] seeming not real (Johnson); but seeming cruelty would be less strange than actual, and "manifest" is the usual meaning; see *Measure for Measure*, IV. ii. 144: "It is now apparent?"—"Most manifest, and not denied by himself"; Massinger, *Great Duke of Florence*, IV. ii.: "Nor shall gay flourishes of language clear What is in fact apparent"; Fletcher, *Lover's Progress*, II. i.: "To what may love and the devil jealousy spur you Is too apparent." So "apparently" is "evidently," *Comedy of Errors*, IV. i. 78.

22. *where*] whereas (Johnson); cf. *Richard II.* III. ii. 185; and Lodge, *Reply to Gosson* (Shaks. Soc. p. 11): "Mithinks . . . I see you swallowe down your owne spittle for revenge, where (God wot) my wryting savoreth not of envye" [*i.e.* malice].

24. *loose*] remit. Rowe has "lose" (F 4).

26. *moiety*] part, as in *Hamlet*, I. i. 90; not "half," as in *Henry VIII.* I. ii. 12.

29. *Enow*] enough in number; cf. *ante*, "Christians enow," and *Henry V.* IV. i. 240, "French quarrels enow."

29. *royal merchant*] See note on III. ii. 240. In Marston, *Insatiate Countess*, II. i., "The Merchant Royal" is the name of a ship.

33. *offices*] duties.

34. *gentle . . . Jew*] See II. vi. 51.

Shy. I have possess'd your grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You 'll ask me, why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats: I 'll not answer that:
But, say, it is my humour: is it answer'd?
What if my house be troubled with a rat,
And I be pleas'd to give ten thousand ducats
To have it ban'd? What, are you answer'd yet?
Some men there are love not a gaping pig;

35. Shy.] Rowe; Jew Q 1, F; Jewe Q 2. 36. *Sabbath*] *Sabaoth* Q 2. 42, 43. *I'll . . . is*] *I'll now answer that By saying 't is* Warburton. 43. *But, say, it*] Capell; *But say it* Q, F.

35. *possess'd*] See I. iii. 64.

36. *Sabbath*] "Sabaoth" (Q 2) is a common blunder. Harrison (*Description of England*) has it repeatedly; cf. Lodge, *Reply to Gosson* (Shaks. Soc. p. 27): "I cannot allow [*i.e.* approve of] the prophaning of the Sabaoth."

38. *let the danger . . .*] The Duke is represented as the delegate of a feudal superior, by whom he has been granted powers and privileges by a charter revocable like that of an old English town.

42. *not*] "now," Warburton; but, as Johnson explains, "the Jew, being asked a question which the law does not require him to answer, stands upon his right, and refuses; but afterwards gratifies his own malignity by such answers as he knows will aggravate the pain of the enquirer." Shylock is infatuated, like the hero of a Greek tragedy, and works out his own condemnation by his appeal to law. He would have made a different impression by reverting to his attitude in III. i. 51 *seq.*, and by claiming Antonio's life as his sole means of escaping persecution.

46. *ban'd*] "poisoned" or perhaps "killed"; cf. A.-S. *bana*, a murderer. "Bane" is "death," not "poison," in the following: Dekker, *Batchelars Banquet* (Grosart, i. 184): "You think it long till I be moyling about the house to catch my bane"; Greene, *Mamillia* (Grosart, ii. 125): "the byting of a viper ranckleth & rageth till he have brought the body bitten to bain"; *Connycatching*, Pt. II. (*Id.* x. 90): "who so listens to their harmony, lends his eare unto his owne bane and ruine."

47. *a gaping pig*] one prepared for the table [sometimes with a lemon in its mouth], Malone, who quotes Fletcher, *Elder Brother*, II. ii.: "And they stand gaping like a roasted pig"; and Nashe, *Pierce Penilesse* [Shaks. Soc. p. 36]: "Some will take on like a madman if they see a pigge come to the table." Steevens quotes Webster, *Duchess of Malfi*, III. ii.: "He could

Some, that are mad if they behold a cat;
And others, when the bagpipe sings i' the nose,
Cannot contain their urine: for affection,
Master of passion, sways it to the mood

50, 51. *urine: for affection, Master of*] Rann (Thirlby conj.); *urine for affection. Masters of* [*Maisters* Q 2] Q, F; *urine for affection. Masterless* Rowe; *urine: for affections, Masters of* Hawkins conj.; *urine: for affection Masters our* Staunton conj.; *urine: for affection's Master of* Lettsom conj. 51. *sways*] *sway* Warburton (reading as Q, F); *it*] *us* Hanmer (reading as Rowe).

not endure to see a pig's head gaping: I thought your grace would find him a Jew"; but refers to *Henry VIII.* v. iii. [iv. in Globe ed.] 3, where Reed compares Littleton, *Dict.*, "to *gape* or *bawl*, vociferor"; and Steevens himself adds: "Such being one of the ancient senses of the verb—*to gape*, perhaps the 'gaping pig' mentioned by Shylock in *The Merchant of Venice* has hitherto been misinterpreted."

48. *a cat*] Cf. *All's Well*, IV. iii. 267 (Craig). "How Tarleton could not abide a cat" is told in *Tarleton's Jests* (Shaks. Soc. p. 39). Topsel attempts to account for the antipathy; see *History of Four-footed Beasts* (reprint, 1658, p. 83): "there is in some men a natural dislike and abhorring of Cats, their natures being so composed, that not only when they see them, but being near them and unseen, and hid of purpose, they fall into passions, frettings, sweating, pulling off their hats, and trembling fearfully, as I have known many in *Germany*; the reason whereof is, because the constellation which threatneth their bodies which is peculiar to every man, worketh by the presence and offence of these creatures; and therefore they have cryed out to take away the Cats."

49. *bagpipe*] Warburton quoted Scaliger, *Exot. Exercit.*, sec. vi.: "Narrabo nunc tibi jocosam sympathiam *Reguli Vosconis* equitis. Is dum viveret, audito phormingis sono, urinam illico facere cogebatur." Farmer (*Learning of Shakespeare*) referred to an old [1605, Malone] translation from the French of Peter de Loier entitled *A Treatise of Specters*, etc., which contains Scaliger's story and this marginal note, "Another gentleman of this quality lived of late in Devon neere Excester, who could not endure the playing on a bagpipe."

50. *urine: for affection, . . .*] The text and its pointing are Thirlby's. "Affection" often meant "inclination," and here includes sympathies and antipathies which are accompanied by strong emotions. "Mistress" (suggested as an alternative by Thirlby) accounts for the final "s" of the readings of Q, F, and is, so far, preferable. In the old reading, "for affection" means "owing to the manner in which they are affected," "masters" denotes such influences, sympathies, or aversions as excite emotion; the first "it" refers to "passion," the second to "affection" in the previous line, and "sways" is a misprint or a false concord. Warburton, however, explained "Masters of passion" as "musicians," and Heath as "such [persons] as are possessed of the art of engaging and managing the human passions." Rowe read "Masterless passion sways it" [*i.e.* affection]; but Eccles interpreted "sways it" on the analogy of Pope's "sinner it or saint it." In Thirlby's reading, Hawkins conjectured "affections" for "affection." Staunton's conjecture, "Masters our passion," gives a fairly good sense.

Of what it likes, or loathes. Now, for your answer:
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bagpipe; but of force
Must yield to such inevitable shame
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodg'd hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answers.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, wouldst thou have a serpent sting thee twice?

52. *it*] *she* Keightley. 56. *woollen*] *wooden* Johnson and Heath conj.; *wawling* Capell conj.; *swollen* or *swelling* Hawkins conj.; *mewling* Becket conj.; *bollen* Dyce, Collier MS. and ed. 2; *wailing* Cartwright conj. 58. *offend, himself*] *offend himselfe* Q 2, F 1; *offend himself,* F 4. 65. *answers.*] *answers?* Q 2, *answere.* Q 1, *answer* F.

56. *woollen*] R. G. Robinson saw a bagpipe at Alnwick, belonging to one of the pipers of the Percy family, "covered with black velvet, and guarded with silver fringe." The bag is still often covered with plaid cloth. We hardly need an epithet which explains the aversion: the antipathy to cats is not due to their being harmless and necessary. Staunton compared Massinger, *Maid of Honour,* IV. iv.: "Walks she with woollen feet?" but Dyce objects (ed. 3) that this is a metaphor; cf. Mr. Kipling's "Velvet-footed, who shall guide them to their goal?" Of the conjectures, Professor Dowden thinks it not unlikely that Capell's "wawling" is right; for "swollen" (Hawkins), cf. Turbervile's *Epitaphs,* p. 13: "First came the piper forth With pipe and puffed bag" (Steevens); and P. Fletcher, *Purple Island,* canto vii.: "Under his arm a bagpipe swoln he held" (Craig); "bollen," *i.e.* swollen (Collier MS.), occurs in *Lucrece,* 1417.

60. *lodg'd . . . certain*] deep-seated . . . definite.

66–69.] These lines sound like a transcript from a Greek play.

Ant. I pray you, think you question with the Jew:
You may as well go stand upon the beach,
And bid the main flood bate his usual height;
You may as well use question with the wolf,
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretten with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that—than which what's harder?—
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means;
But with all brief and plain conveniency,
Let me have judgment and the Jew his will.
Bass. For thy three thousand ducats here is six.

70. *you, think*] Theobald, ed. 1; *you, think*, Theobald, ed. 2; *you thinke* Q, F; *the*] *a* F 3. 72. *bate*] *be at* F 3. 73. *You may*] *Or even* F. 74. *Why . . . made*] omitted Q 2 (some copies) F; *the ewe . . . lamb*] . . . *Lambe: when you behold,* F 2, *When you behold the ewe bleat for the lamb;* Hanmer; *bleat*] Q 3, *bleate* F, *bleake* Q. 75. *mountain*] *mountaine of* Q. 76. *no*] *a* Hanmer. 81. *more*] *moe* Q.

70. *question*] talk; cf. *Lucrece*, 122.

72. *main flood*] ocean; "maine sea" is opposed to "the creeks" in Tusser, *Five Hundred Pointes*, c. 14.

73. *use question with*] "ask," rather than "talk to," though "question" probably means "conversation" in *As You Like It*, III. iv. 39; *Winter's Tale*, IV. ii. 55; and in some other passages.

74. *bleat*] "bleake" (Q), pronounced "blake," may be right; see Craig's note (*Little Quarto*), which refers to *Eng. Dialect Dict.*, "Blake, Of sheep: to bleat."

76. *wag*] move; used intransitively, *As You Like It*, II. vii. 23: "how the world wags," *i.e.* moves, goes. So, "wagging," Riche, *Honestie of this Age* (Percy Soc. p. 10), "the wagging of a straw"; Tourneur, *Revenger's Tragedy*, I. iii.: "the wagging of her haire."

76. *no*] "a" Rowe; but "command" is to be supplied from "forbid," line 75.

77. *fretten*] The right form "fretted" is used by Shakespeare except here.

80. *Jewish*] Antonio's bigotry is paralleled in Fletcher, *Custom of the Country*, II. iii.: "Why think you so?" "Because you are a Jew, sir, And courtesy comes sooner from the devil Than any of your nation."

81. *more*] "Moe" (Q) is the more usual form in this sense.

82. *brief and plain conveniency*] briefly and bluntly, as is expedient in my case.

Shy. If every ducat in six thousand ducats
Were in six parts, and ever part a ducat,
I would not draw them; I would have my bond.
Duke. How shalt thou hope for mercy, rend'ring none?
Shy. What judgment shall I dread, doing no wrong?
You have among you many a purchas'd slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them: shall I say to you,
Let them be free, marry them to your heirs?
Why sweat they under burdens? let their beds
Be made as soft as yours, and let their palates
Be season'd with such viands? You will answer
"The slaves are ours:" so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 'tis mine, and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgment: answer; shall I have it?
Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.
Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
Duke. Bring us the letters; call the messenger.
Bass. Good cheer, Antonio! What, man, courage yet!

92. *parts*] *part* F 2. 100. *'tis*] F, *tis* Q 1, *as* Q 2, *is* Capell. 110. *messenger*] *Messengers* F.

87. *draw*] as in *Lear*, 1. i. 87.

The Jew shall have my flesh, blood, bones, and all,
Ere thou shalt lose for me one drop of blood.

Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground, and so let me:
You cannot better be employ'd, Bassanio,
Than to live still and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

Duke. Came you from Padua, from Bellario?

Ner. From both, my lord. Bellario greets your grace. [*Presents a letter.*

Bass. Why dost thou whet thy knife so earnestly?

Shy. To cut the forfeiture from that bankrupt there.

Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou mak'st thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness

114. *wether*] Steevens; *weather* Q, F. 118. dressed . . . clerk] Rowe; omitted Q, F. 119.] *Scene II.* Pope. 120.] Two lines, ending *both* . . . *Grace* F; *both, my lord.*] *both, my L.* Q 1, *both? my L.* Q 2, *both. My Lord* F; Presenting . . .] Capell. 123. *sole* . . . *soul*] Theobald (Shakespeare Restored), Hanmer; *soule* . . . *soule* Q; *soale* . . . *soule* F. 124. *but*] *for* Pope.

120.] The pointing is Theobald's.

121. *whet*] Shakespeare has been supposed to have used here a hint taken from the Ballad of Gernutus, Pt. II.: "The bloudie Jew now ready is With whetted blade in hand"; but "whetted" merely means sharp; cf. W. Morris, *Goldilocks*: "The grinded sword at side I bear." A similar expression occurs in the *Cursor Mundi* story of the Ibond (Cotton and Fairfax MSS., E. Eng. Text Soc., line 21437): "Scarp grunden kniif in hand he bar The cristen man stod naked thar. Thai wald haf all again him boght, Bot grant o ju than gatt thai noght." The knife is publicly whetted in *Bluebeard* and other stories.

123. *sole* . . . *soul*] "Soul" may have been pronounced "saul," *i.e.* so as to rhyme with "howl," as sometimes in Ireland now. In Levin's *Manipulus Vocabulorum* we find "Sole of a shoe, solum, i," associated with "Hole," "Pole," etc., and "Soul, anima, æ," with "Oule" [owl] and "Fowle." For the quibble, cf. *Romeo and Juliet*, I. iv. 15 (Theobald); *2 Henry IV.* IV. v. 108 (Steevens).

125. *hangman's axe*] See *Much Ado*, III. ii. 11, where Cupid is the hangman; and *Measure for Measure*, IV.

Of thy sharp envy. Can no prayers pierce thee?
Shy. No, none that thou hast wit enough to make.
Gra. O, be thou damn'd, inexecrable dog!
And for thy life let justice be accus'd.
Thou almost mak'st me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter,
Even from the gallows did his fell soul fleet,

128. *inexecrable*] *inexorable* F 3.

ii. 53, 55, where the hangman is ordered to provide axe and block; cf. Dekker (Pearson, vol. ii. p. 290): "Strutting on each side with the slicing Axe, Like to a payre of hangmen"; Webster (?), *The Malcontent*, II. iii.: "Ripp'd bare my throat unto the hangman's axe"; Fletcher, *Custom of the Country*, IV. ii.: "the figure of a hangman In a table of the Passion"; and Day, *Travailes of the Three English Brethren* (ed. Bullen, p. 55): "a crucifying hangman."

128. *inexecrable*] Prof. Dowden explains "that art in badness beyond execration." Malone thought the prefix "in" intensive, which is doubtful, but "indefinitely" occurs as a stronger form of definitely in Brome, *Sparagus Garden*, I. i.: "your sonne's your sonne"—"Indefinitely not sir, untill" etc. Most editors read "inexorable" (F 3).

129. *let . . . accus'd*] Capell explained, "he would have justice (executive justice) take away his 'life,' though it were in wrong, and to that justice's impeachment." "Justice" may be contrasted with "law": "law" would be accused of Antonio's death.

131. *Pythagoras*] For his opinion, see *Twelfth Night*, IV. ii. 54–57. The dramatists usually attribute the doctrine to Plato, but Marlowe, *Faustus*, has "Ah, Pythagoras' metempsychosis, were that true, This soul should fly from me, and I be chang'd Into some brutish beast." Shakespeare's authority may, however, have been the preface to Golding's Ovid.

132. *infuse themselves*] For the belief that the soul enters the body from without not by "traduction," etc., see *Times Whistle* (E. Eng. Text Soc.): "There is a soule not generate but infusde, Immortal therefore, which conjointly knit With [the] corruptible bodie . . . Informs each part and animates the same."

133. *thy currish spirit . . .*] An inversion of Nashe's description, *Quip for an Upstart Courtier*, "His slovenly carcase was framed by the devil of the rotten carrion of a wolf, and his soul of a usurer's damned ghost turned out of hell into his body to do monstrous wickedness again on earth."

134. *Govern'd*] Cf. *Much Ado*, I. i. 67; *Timon*, I. i. 292.

134. *a wolf*] as Lycaon's, whose story was told, after Ovid, in Warner's *Albion's England*, c. I.

135. *fleet*] flit, a *vox propria*; cf. a passage in *The Trimming of Thomas Nashe*, of which this may be a reminiscence, — "If Plato's transmigration

And, whilst thou lay'st in thy unhallow'd dam,
Infus'd itself in thee; for thy desires
Are wolvish, bloody, starv'd, and ravenous.

Shy. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud:
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.

Duke. This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?

Ner. He attendeth here hard by,
To know your answer, whether you 'll admit him.

Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime, the court shall hear Bellario's letter.

Clerk. [Reads.] *Your grace shall understand that at the receipt of your letter I am very sick; but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I*

136. *lay'st*] Pope; *layest* Q, F. 142. *cureless*] *endlesse* F, *careless* Pope. 144. *to*] *in* F. 150. *Clerk* [*Reads*]] Capell. 151. in] at Rowe. 155. cause] case F 3.

hold . . . that the animæ and breaths of men that be dead do *fleet* into the bodies of other men that shall live, their [*sic*] being so many continually let loose *at Tyburn*," etc.

138.] Mr. Craig has suggested to me a new and interesting pointing—"Are wolvish—bloody starv'd and ravenous"; with which the last three epithets are explanatory of "wolvish."

140. *offend'st*] injurest; see *All's Well*, v. iii. 55.

142. *cureless*] Cf. *Lucrece*, 772 (Theobald), also *3 Henry VI.* II. vi. 23.

cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead.
I beseech you, let his lack of years be no impediment to let him lack a reverend estimation, for I never knew so young a body with so old a head.
I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA, *dressed like a doctor of laws.*

Give me your hand. Come you from old Bellario?
Por. I did, my lord.
Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?
Por. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?
Duke. Antonio and old Shylock, both stand forth.
Por. Is your name Shylock?
Shy. Shylock is my name.
Por. Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.—
You stand within his danger, do you not?

167. dressed like a doctor of laws] Rowe; for Balthazer Q, F. 168. *Come*] *came* F. 169. *You are*] *You're* Pope. 179. *do you*] *doe ye* Q 1.

179. *within his danger*] There is here, perhaps, a trace of the old meaning of "danger" jurisdiction or power, especially the power to injure, or that of a creditor over a debtor; cf. *Venus and Adonis*, 639: "Come not within his danger [the boar's] by thy will" (Malone); Dekker, *Lanthorne and Candle-Light* (Grosart, iii. 237): "the farther in debt, the nearer to danger";

Ant. Ay, so he says.
Por. Do you confess the bond?
Ant. I do.
Por. Then must the Jew be merciful.
Shy. On what compulsion must I? tell me that.
Por. The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us

195. *likest*] *lik'st* Q 1.

Massinger, *City Madam*, v. ii.: "In thy danger?" — "Mine: I find in my counting house a manor pawned." Steevens quotes the Corvyson's Play (MS. Harl. 1013, p. 106 v°): "Two detters some tyme there were Oughten money to an usurere, The one was in his daunger Fyve hundred poundes tolde."

183. *strain'd*] constrained, forced, *i.e.* there is no compulsion. This speech is imitated by Tourneur, *Atheist's Tragedy*, III. iv. 4–12, 13–24.

184. *It droppeth . . .*] Cf. Ecclesiasticus xxxv. 20 (Douce).

195. *And earthly power . . .*] Cf. *Edward III.* v. i. 41: "And kings approach the nearest unto God, By giving life and safety unto men." So Sir John Harrington, as quoted in England's *Parnassus*, under the head Mercie:

"This noble virtue and divine
Doth chiefly make a man so rare and od,
As in that one, he most resembleth God" (Malone).

Cf. Chapman (Pearson), vol. ii. p. 45: "Kings in there (*sic*) mercie come most near the Goddes."

Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

Shy. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.

Por. Is he not able to discharge the money?

Bass. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.

Por. It must not be. There is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent,
And many an error by the same example

203. *court*] *course* F. 209. *twice*] *thrice* Ritson conj. 213. *truth*] *ruth* Theobald conj. (withdrawn). 219. *precedent*] *President* F.

199. *we do pray . . .*] Cf. Ecclesiasticus xxviii. 2: "Forgive thy neighbour the hurt that he hath done unto thee, so shall thy sins also be forgiven when thou prayest" (Hudson). The reference is clearly to the Lord's Prayer.

202. *To mitigate . . .*] You plead justice, I am trying to induce you to temper justice with mercy.

213. *truth*] "ruth" Theobald (conj. withdrawn); Johnson explains "truth" as "honesty" Theobald as "reason."

215. *do little wrong*] Tarquin's argument, *Lucrece*, 528.

217. *There is no power . . .*] The laws of Venice were as those of the Medes and Persians; see *Palace of Pleasure* (ed. Jacobs, III. 147): "This noble city [Venice] which like a pure virgin inviolably doth conserve hir lawes and customes."

Will rush into the state. It cannot be.

Shy. A Daniel come to judgment! yea, a Daniel!
O wise young judge, how I do honour thee!

Por. I pray you, let me look upon the bond.

Shy. Here 'tis, most reverend doctor, here it is.

Por. Shylock, there's thrice thy money offer'd thee.

Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.

Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.

Shy. When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgment: by my soul I swear
There is no power in the tongue of man
To alter me. I stay here on my bond.

Ant. Most heartily I do beseech the court
To give the judgment.

Por. Why then, thus it is:

223. *I do*] *do I* F. 229. *No, not*] *Not not* Q 2. 234. *tenour*] *tenure* Q 2, F.

222. *A Daniel*] See Nashe (Grosart, vol. i. p. 92), and Greene, *A Princlie Mirrour of Peereless Modestie*, 1584 (Grosart, vol. iii. pp. 9–42), which is "The Story of Susannah" told at considerable length. It occurs also in some forms of the *Arabian Nights*. The existence of the versions of Nashe and Greene seems evidence that the story as given in the Apocrypha was little known.

238. *pillar*] See Galatians ii. 9.

You must prepare your bosom for his knife.
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty
Which here appeareth due upon the bond.
Shy. 'Tis very true. O wise and upright judge!
How much more elder art thou than thy looks!
Por. Therefore lay bare your bosom.
Shy. Ay, his breast:
So says the bond: doth it not, noble judge?
"Nearest his heart:" those are the very words.
Por. It is so. Are there balance here to weigh
The flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?
Por. It is not so express'd; but what of that?
'Twere good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.
Por. You, merchant, have you any thing to say?
Ant. But little: I am arm'd and well prepar'd.
Give me your hand, Bassanio: fare you well!
Grieve not that I am fallen to this for you;

254, 255. *It . . . flesh*] One line Q, F. 254. *balance here*] *ballances here* Rowe, *scales* Pope. 257. *do*] *should* F. 258. *Is it so*] *It is not* F. 262. *You,*] *You* Q, *Come* F.

247. *Hath full relation*] applies to the case in question, *i.e.* allows such a penalty to be inflicted in accordance with such a bond.

254. *balance*] plural, as in Lyly, *Midas*, I. i. 50: "Religion's balance are golden bags;" *Id.* I. i. 92: "The balance she [Justice] holdeth are not to weie the right of the cause, but the weight of the bribe."

262. *You, merchant*] "Come" of F reads better than "you"; but the Quartos agree in "you" (Dowden).

For herein Fortune shows herself more kind
Than is her custom: it is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I lov'd you, speak me fair in death;
And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I 'll pay it instantly with all my heart.

Bass. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:

271. *such*] *such a* F 2, *such deep* Keightley, *sordid* Lloyd conj., *so much* Cam. Edd. conj., *searching* Lettsom conj. 276. *love*] *lover* Collier, ed. 2. 277. *but*] *not* F. 280. *instantly*] Q 2, F; *presently* Q 1.

271. *such misery*] *John*, III. iv. 35: "And buss thee as thy wife. Misery's love," is cited by the Clarendon Edd. as an instance of the metrical accent falling on the second syllable of "misery." This seems hardly possible. F 2's reading "such a misery" is fairly satisfactory. Other conjectures sound harsh; *e.g.* "sordid" (Lloyd); "so much" (Cambridge Edd.); "searching" (Lettsom); "such like" (Jervis). Possibly "future" was the word, "f" and "s" are often confused, and "future happiness" occurs; see *Eng. Garner*, vii. p. 224: "If youth find such distress What hope have I of future happiness."

276. *love*] Cf. *Sonnets*, xiii. 1, "lover" (Jervis conj., Collier MS. and ed. 2, and Dyce, ed. 3) is often used for "friend."

277. *but*] I think beside the authority of Q, the sense given by "but" is more in keeping with Antonio's character [than "not" F] (Dowden).

280. *with all my heart*] "A jest like this enhances the pathos. Compare the death scene in *King John*, v. 7" (Clarendon Edd.); cf. Gower, *Confessio Amantis*, v. line 4511: "Sche hath mi love, and I have noght Of that which I have diere boght And with my herte I have it paid; Bot al that is asyde laid, And I go loveles aboute."

I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.
Gra. I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
Ner. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
Shy. [*Aside.*] These be the Christian husbands! I have a daughter;
Would any of the stock of Barrabas
Had been her husband rather than a Christian!
We trifle time; I pray thee, pursue sentence.
Por. A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.
Shy. Most rightful judge!
Por. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
Shy. Most learned judge! A sentence! Come, prepare!
Por. Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are "a pound of flesh:"
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed

285. *ay*] Pope; *I* Q, F; *I'd* Rowe. 287.] Aside Halliwell. 289. *whom*] *who* Q. 292.] Aside Halliwell. 294. *I have*] *I've* Pope. 307. *Take then*] *Then take* F.

294. *I have a daughter*] The loss of Jessica still rankles, and partly accounts for Shylock's malice.

295. *Barrabas*] So pronounced in Marlowe's *Jew of Malta.*

One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.

Gra. O upright judge! Mark, Jew: O learned judge!

Shy. Is that the law?

Por. Thyself shalt see the act;
For, as thou urgest justice, be assur'd
Thou shalt have justice, more than thou desirest.

Gra. O learned judge! Mark, Jew: a learned judge!

Shy. I take this offer then; pay the bond thrice,
And let the Christian go.

Bass. Here is the money.

Por. Soft!
The Jew shall have all justice; soft! no haste:—
He shall have nothing but the penalty.

Gra. O Jew! an upright judge, a learned judge!

Por. Therefore prepare thee to cut off the flesh.
Shed thou no blood; nor cut thou less, nor more
But just a pound of flesh: if thou tak'st more,
Or less, than a just pound, be it but so much
As makes it light or heavy, in the substance,

312.] Two lines, ending *Judge . . . Judge* Q, F. 319, 320.] So Capell; one line Q, F. 325. *tak'st*] Q 2, F; *cutst* Q 1. 326. *be it but*] *be it* F, *be't but* Pope.

310. *confiscate*] now corrupted to "confiscated"; the older form of such words is still found in poetry.

314, 315.] So in Marlowe, *Jew of Malta*, Act v. i., Barabas cries out, "let me have law"; and Ferneze answers, "Once more, away with him! —You shall have law"; whereupon, as Shylock, line 344, Barabas loses his temper, "Devils do your worst," etc.

317. *this*] *i.e.* this that I mention. Dyce follows Q 3 in reading "his."

325. *just*] exact; cf. Harrison, *Description of England*, p. 262: "240 of their penies make up a just pound"; *Discourse of English Poetrie* (Arber, p. 36): "observe the just number of syllables, eyght in one line, sixe in another."

327–329. *in . . . scruple*] The general meaning is clearer than the construction. If we take it as "in the substance of one poor scruple or [in] the division of the twentieth part [of

Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.
Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.
Por. Why doth the Jew pause? take thy forfeiture.
Shy. Give me my principal, and let me go.
Bass. I have it ready for thee; here it is.
Por. He hath refus'd it in the open court:
He shall have merely justice, and his bond.
Gra. A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.
Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shy. Why, then the devil give him good of it!
I 'll stay no longer question.
Por. Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be prov'd against an alien
That by direct or indirect attempts

328. *Or*] *On* Theobald, *Of* Keightley. 329. *do*] omitted Pope. 333. *thee*] *you* Q. 338. *He*] *And* Q 1. 341. *have barely*] *barely have* Pope. 343. *so taken*] *taken so* F. 345. *longer*] *longer heere in* Q 1. 348. *an*] *any* Q 1.

it]," the meaning is "in the amount of a scruple or even of the fraction of a grain." Rev. John Hunter explains, "in the amount of a twentieth or even the fraction of a twentieth," *i.e.* of a grain. Hunter's omission of the comma at "substance" is of little consequence to the sense. The Clarendon Edd. interpret "in the substance" as "in the mass, in the gross weight," and "the division of the twentieth part" as if it were "the division which consists of the twentieth part," *i.e.* in the amount of a scruple or of a grain.

330. *of a hair*] The Clarendon Edd. explain "by a hair's breadth" rather than "by a hair's weight."

He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly and directly too
Thou hast contriv'd against the very life
Of the defendant; and thou hast incurr'd
The danger formerly by me rehears'd.
Down therefore and beg mercy of the duke.

Gra. Beg that thou may'st have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hang'd at the state's charge.

Duke. That thou shalt see the difference of our spirit,
I pardon thee thy life before thou ask it.
For half thy wealth, it is Antonio's;
The other half comes to the general state,
Which humbleness may drive into a fine.

Por. Ay, for the state, not for Antonio.

Shy. Nay, take my life and all; pardon not that:
You take my house when you do take the prop

352. *one*] *on* Q 1. 353. *coffer*] *coster* Q 1. 359. *against*] *gainst* Q 1. 361. *formerly*] *formorly* Q 2; *formally* Warburton conj., Hanmer. 367. *shalt*] *may'st* Pope; *spirit*] *spirits* Q 1.

351. *contrive*] plot; cf. *Midsummer-Night's Dream*, III. ii. 196: "Have you conspired, have you with these contrived," etc.; *Richard II.* I. iii. 189: "to plot, contrive, or complot any ill."

That doth sustain my house; you take my life
When you do take the means whereby I live.
Por. What mercy can you render him, Antonio?
Gra. A halter gratis; nothing else, for God's sake!
Ant. So please my lord the duke, and all the court,
To quit the fine for one half of his goods,
I am content, so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.
Duke. He shall do this, or else I do recant
The pardon that I late pronounced here.
Por. Art thou contented, Jew? what dost thou say?

380. *for*] *from* Hanmer. 383. *Upon*] *Until* Hanmer; *his*] *my* Johnson conj. 388. *possess'd*] *possess'd of* Capell conj.

380. *To quit . . . goods*] to remit the fine which you propose to substitute for the penalty due to the state. Deighton conjectures, "To quit for fine the one half of his goods," *i.e.* to carry into effect the offer of line 370.

381. *I am content . . .*] Either "I am content that he should escape the fine," or perhaps better, in reference to what follows, "I am content to take the other half of his property in use." Johnson explains "in use" as meaning "not the property but only its use or interest, and that only while Shylock lives"; Ritson as "in trust," Shylock to enjoy the produce. The Clarendon Edd. suppose that Antonio is to manage the property for the benefit of Lorenzo and Jessica. We are not told who is to get the proceeds of this "other half" of Shylock's property; but unless Ritson is right, Shylock gains only the remission of a fine, while his opponents dictate the terms of his will and compel him to apostatise. Such "mercy" is hardly worthy of Antonio.

386. *presently . . .*] Cf. *Jew of Malta*, I.: "Secondly he that denies to pay Shall straight become a Christian."

386. *a Christian*] According to Coryat, Italian Jews becoming Christians were forced to surrender all their goods.

388. *possess'd*] Cf. v. 293. Prepositions are so often omitted that Capell's conjecture "possess'd of" is needless.

Shy. I am content.
Por. Clerk, draw a deed of gift.
Shy. I pray you, give me leave to go from hence;
I am not well. Send the deed after me,
And I will sign it.
Duke. Get thee gone, but do it.
Gra. In christening thou shalt have two godfathers;
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.
[*Exit Shylock.*
Duke. Sir, I entreat you home with me to dinner.
Por. I humbly do desire your grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.
Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For, in my mind, you are much bound to him.
[*Exeunt Duke, Magnificoes, and train.*
Bass. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted

397. Gra.] Shy. Q 2; *thou shalt*] *shalt thou* Q. 399. *not*] *not to* Q 2, F; Exit Shylock] Rowe; Exit Q, F. 400. *home with me*] *with me home* F; *to*] omitted Q 1. 401. *do*] omitted Q 1; *grace of*] *Graces* Q 3. 404. *I am*] *I'm* Pope. 406. Exeunt . . .] Exit Duke and his traine Q, F. 407.] *Scene III.* Pope.

398. *ten more*] In England, to speak of jurymen as godfathers was a standing joke. Steevens compares Jonson, *The Devil is an Ass*, v. iii.: "I will leave you To your godfathers in law. Let twelve men work"; and Malone, Bulleyne's *A Dialogue both pleasand and pietifull* (1564): "I did see him aske blessinge of xii godfathers at ones." See also Dekker, *Seven Deadly Sinnes of London* (Arber, p. 2): "or else (like a common fellow at a Sessions) to put himselfe (as the tearme is) upon twelve godfathers."

401. *grace of*] Cf. *Othello*, III. iii. 212 (Steevens).

405. *gratify*] reward; cf. *Taming of the Shrew*, I. ii. 273; Fletcher, *Little French Lawyer*, II. ii.: "But I am bound to gratify you and I must not leave you"—"I tell you I will not be gratified"; Brome, *Covent Garden Weeded*, v. ii.: "I 'le only gratifie the Minister"—"Do so, and pay him well."

Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
Ant. And stand indebted, over and above,
In love and service to you evermore.
Por. He is well paid that is well satisfied;
And I, delivering you, am satisfied,
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
Bass. Dear sir, of force I must attempt you further;
Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you;
Not to deny me, and to pardon me.
Por. You press me far, and therefore I will yield.
[*To Antonio.*] Give me your gloves, I 'll wear them for your sake;
[*To Bassanio.*] And, for your love, I 'll take this ring from you.
Do not draw back your hand; I 'll take no more;
And you in love shall not deny me this.
Bass. This ring, good sir, alas! it is a trifle;
I will not shame myself to give you this.

422. *a*] omitted Q 2, F.

409. *in lieu whereof*] in requital of, or in return for which, as in *Tempest*, I. ii. 123; and *As You Like It*, II. iii. 65.

411. *cope*] requite (Clarendon Edd.), but no satisfactory parallel has been quoted. It may be an extension of the common meaning "buy" or "traffic." Brome (*Antipodes*, IV. ix.) has, "No riffe raffe was she ever known to cope for," *i.e.* bargain for: "she" is the seller. Staunton explains "encounter or meet"; Craig, "match as an equivalent."

418. *know me*] a quibble on the two meanings (1) recognise, (2) consider this as an introduction; see Jonson, *Every Man in his Humour*, III. i.: "pray you, know this gentleman here; he is a friend of mine," *i.e.* let me introduce, etc.

426. *for your love*] for your sake; as a remembrance; cf. I. iii. 170.

Por. I will have nothing else but only this;
And now methinks I have a mind to it.
Bass. There 's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg, and now methinks
You teach me how a beggar should be answer'd.
Bass. Good sir, this ring was given me by my wife;
And when she put it on she made me vow
That I should neither sell nor give nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserv'd the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you.
[*Exeunt Portia and Nerissa.*
Ant. My Lord Bassanio, let him have the ring:
Let his deservings and my love withal
Be valu'd gainst your wife's commandment.
Bass. Go, Gratiano; run and overtake him;

433. *depends . . .*] *Then this depends upon the valew* Q 1, *depends on this than is . . .* Theobald, ed. 2, *on this depends than is . . .* Hanmer. 434. *will I*] *I will* Q 1. 444. *An*] Capell; *And* Q, F. 445. *the*] *this* Q 2, F. 446. *enemy*] *enmity* Rowe. 447. Exeunt . . .] Exeunt Q, F. 450. *gainst*] Q, *against* F.

433. *depends . . . value*] The ring itself is of more consequence than the amount of money which would buy a similar one.

446. *hold out enemy*] Cf. "I will hold friends with you, lady" (*Much Ado*, I. i. 91), Steevens.

450. *commandment*] a quadrisyllable, as in *1 Henry VI.* I. iii. 20: "From him I have express commandment." This was the old pronunciation; see Gower, *Con. Am.* I. 2790: "For al the world in Orient Was hol at his commandement"; Chaucer, *Knight's Tale*, 2011: "His officers with swifte feet they runne And ryde anon at his commandement."

Give him the ring, and bring him, if thou canst,
Unto Antonio's house. Away! make haste.
[*Exit Gratiano.*
Come, you and I will thither presently,
And in the morning early will we both
Fly toward Belmont. Come, Antonio. [*Exeunt.*

SCENE II.—*The Same. A Street.*

Enter PORTIA *and* NERISSA.

Por. Inquire the Jew's house out, give him this deed,
And let him sign it. We 'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'erta'en.
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
Por. That cannot be:
His ring I do accept most thankfully;
And so, I pray you, tell him: furthermore,

453. Exit . . .] Exeunt . . . Q 1.

Scene II.

Scene II.] Capell; Pope continues his Scene III. A Street] Street before the Court Capell. Enter . . .] F, Enter Nerissa Q. 9. *His*] *This* Q 1; *I do*] *do I* Rowe.

3. *a day*] Portia underrates their eagerness, but it is doubtful whether the indications of time can be harmonised.
4. *deed*] *sc.* of gift.
6. *upon more advice*] on second thoughts; see *Henry V.* II. ii. 43; and *Two Gentlemen*, II. iv. 208. "Advice" is "deliberation," as in Brome, *Northerne Lasse*, III. ii. (Pearson, p. 55): "no more would I have you flie suddenlie from anie purpose, without advice and sober deliberation."

I pray you, show my youth old Shylock's house.
Gra. That will I do.
Ner. Sir, I would speak with you.
[*Aside to Portia.*] I 'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.
Por. Thou may'st, I warrant. We shall have old swearing
That they did give the rings way to men;
But we 'll outface them, and outswear them too.
Away! make haste: thou know'st where I will tarry.
Ner. Come, good sir, will you show me to this house?
[*Exeunt.*

ACT V

SCENE I.—*Belmont. The Avenue to Portia's House.*

Enter LORENZO *and* JESSICA.

Lor. The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees

13. Aside . . .] Aside Capell, To Portia Pope. 15.] Aside Capell. 18.] Aloud Capell. 19. Exeunt] omitted Q.

Act V. Scene I.

Act V. Scene I.] Rowe; *Actus Quintus* F; omitted Q. Belmont] Rowe. Avenue . . .] Capell; A Grove or Green place before Portia's house Theobald. 1.] Two lines, ending *bright . . . this* Q 1.

11. *old Shylock*] That Shylock was really old, has been questioned. He is certainly called so by himself (II. v. 2) and by Portia (IV. i. 174); Antonio expects to outlive him (IV. i. 383).

15. *old swearing*] extraordinary; cf. *Taming of the Shrew*, III. ii. 30: "news, old news"; and *Macbeth*, II. iii. 2.

Act V. Scene I.

Scene I.] Credit for revealing the genesis of this passage is usually given to Hunter (*New Illustrations*, vol. i. p. 309 *seq.*).—"The poet did not draw on his imagination, but his memory" (p. 312). "It seems . . . that, in fact, the old folio of Chaucer

And they did make no noise, in such a night
Troilus methinks mounted the Troyan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismay'd away.

4. *Troyan*] *Troian* Q 2, F; *Trojan* Q 3. 5. *soul*] *soul out* Allen conj. 6. *Cressid*] Theobald; *Cressed* Q 2, F; *Cressada* Q 1.

was lying before him . . . It is at least certain that Thisbe, Dido, and Medea do occur together in Chaucer's *Legend of Good Women*, which in the folio immediately follows the *Troilus*" (p. 313). "Seeing Medea in the *Legend of Good Women*, his mind was directed to Ovid . . . and he there found," etc. (p. 314). According to this view, the poet's eye in a fine frenzy rolling did glance from Chaucer to Ovid, from Ovid to Chaucer. Steevens had previously quoted parallels from both Chaucer and Gower.

1. *in such a night*] Cf. *Wily Beguiled*) Hazlitt's *Dodsley*, ix. p. 514): "In such a night, did Paris win his love" — "In such a night, Æneas prov'd unkind"—"In such a night, did Troilus court his dear"—"In such a night, fair Phyllis was betray'd" (Whalley).

4. *Troyan*] the older spelling, or "Troian"; see Chaucer, *Hous of Fame*, 207; Warner, *Albion's England*, I.

4. *walls*] Cf. Chaucer, *Troilus and Criseyde*, lines 647–679:

"And every night as was his wone to done
He stoode the brighte mone to beholde . . .
Upon the walles faste eek wolde he walke,
And on the Grekes ost he wolde see
And to himselfe right thus wolde talke, [free.'"
'Lo yonder is myn owne ladye

7. *Thisbe*] See *Midsummer-Night's Dream*, Act V. The "dew" is not mentioned by Chaucer, or by Ovid, who merely says that the hoar-frost of the previous night had dried, "solque pruinosas radiis siccaverat herbas," *Met.* IV. 82.

8. *lion's*] So in Gower, *Confessio Amantis*, III. 1392; "lioness" in Chaucer, as in Ovid. For the moonlight, see Gower, III. 1418: "be the Mone He [Pyramus] fond hire wimpel blodi there"; Chaucer, *Legend, Thisbe*, 107: "For by the mone she seigh hit [a wilde leonesse] wel with-alle"; Ovid, *Met.* IV. 99: "Quam [leænam] ad lunæ radios Babylonia Thisbe Vidit."

8. *shadow*] Peculiar to Shakespeare; Malone takes "shadow" as the reflection of the lion "seen by moonlight in the water of the fountain near the tomb of Ninus" (see note on "shadow" in this ed. I. ii. 66); but here there is no mention of the fountain, and in Ovid, Thisbe is beside it, and sees the lioness at a distance (*procul*); in Chaucer, she is seated at "the welle" and the lioness comes "out of the wode," and in Gower, she is walking as here, and "within a throwe" of the well, but there is nothing to show where the lion is. On the whole, Gower's account is most like Shakespeare's.

Lor. In such a night
Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage.

Jes. In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.

Lor. In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont.

11. *wild*] *wide* Rowe, ed. 1; *waft*] *wav'd* Theobald. 14. *Æson*] *Eson* Q, F.

10. *Dido*] Her story is told by Chaucer, *Hous of Fame*, I. 240–282, and *Legend, Dido*. The willow and the seabanks are Shakespeare's addition, but Malone thinks he may have recollected Chaucer's description of Ariadne [line 304 *seq.*]:

"And to the stronde bar-foot faste she went . . .
No man she saw, and yit shyned the mone . . .
Her kerchef on a pole up stikked she."

A somewhat closer parallel is to be found in Ariadne's letter, Ovid, *Her.* X. 39, 40: "Si non audires ut saltem cernere posses, Jactatæ late signa dedere manus."

10. *willow*] Cf. *Othello*, IV. iii. 28; Spenser, *Fairie Queene*, I. i. 9: "The Willow worne of forlorne Paramours."

11. *wild sea-banks*] The shore was itself wild with wind and spindrift. To hyphen "wild-sea," with Allen, implies discomfort to Æneas rather than to Dido. For "banks," cf. Greene, *Alphonsus*, line 81: "When the surgent seas Have ebde their fill, their waves do rise againe, And fill their bankes up to the very brimmes."

11. *waft*] wafted, *i.e.* beckoned. Theobald read "wav'd," and "to wave on" still means "to beckon," in parts of Ireland; but "waft," though a corrupt form (with excrescent "t" (A.-S. wafian), cf. "graft" for "graff"), is commonly found as a present tense; see Kyd, *Soliman and Perseda*, I. iii. 116: "hee that will try me, let him waft me with his arme"; Dekker, *Lanthorne and Candle-Light* (Grosart, iii. 260): "they sticke up small boughes in severall places . . . which serve as ensignes to waft on the rest"; T. Heywood, *Fair Maid of the West*, Pt. II. Act III.: "He wafts to her, and she makes signs to him."

14. *Æson*] Æson's renewal is not mentioned in Chaucer's *Legend*. In Ovid, the herbs were gathered at full moon (*Met.* VII. 180): "Postquam plenissima fulsit Ac *solida* terras spectavit *imagine* luna Egregitur Medea." In Gower, *Confessio Amantis*, v. 395–398: "Ther was noght but sterre liht."

16. *unthrift*] unthrifty; cf. I. iii. 176; *Richard II.* v. iii. 1. It is more common as a substantive; but see T. Heywood, *Royal King*, III. iii.: "The unthrift Bonville ragged as a scarecrow."

Jes. In such a night
Did young Lorenzo swear he lov'd her well,
Stealing her soul with many vows of faith,
And ne'er a true one.

Lor. In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

Jes. I would out-night you, did no body come;
But hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?

Ste. A friend.

Lor. A friend! what friend? your name, I pray you, friend?

Ste. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lor. Who comes with her?

Ste. None but a holy hermit and her maid.

17, 20. *In*] *And in* F 2. 20. *ne'er*] *never* Abbott conj. 23. *no body*] *nobody* Q 1. 24. Stephano] a Messenger Q, Messenger F. 27. *A friend!*] omitted Pope. 32. *wedlock*] *wedlockes* Q 1.

20. *ne'er*] Abbot's conjecture "never" for the metre's sake, is like the mending of highways in summer.

24. *footing*] footsteps. A somewhat similar use is found in *Othello*, II. i. 76: "bold Iago Whose footing here anticipates our thoughts"; *Venus and Adonis*, 148: "Dance on the sands and yet no footing seen"; 722: "The earth, in love with thee, thy footing trips."

28. *Stephano*] correctly accented on the first syllable, *Tempest*, V. i. 277.

31. *crosses*] not peculiar to Italy; see *Merry Devil of Edmonton* (Hazlitt's *Dodsley*, X. p. 214): "But there are crosses, wife; here's one in Waltham, Another at the Abbey, and a third At Cheston; and it is ominous to pass Any of these without a paternoster" (Steevens).

I pray you, is my master yet return'd?

Lor. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola! wo ha, ho! sola, sola!

Lor. Who calls?

Laun. Sola! did you see Master Lorenzo and Mistress Lorenzo? sola, sola!

Lor. Leave hollaing, man: here.

Laun. Sola! where? where?

Lor. Here.

Laun. Tell him there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*

37. *us*] *vs vs* F. 38. Enter Launcelot] Enter Clowne Q, F. 41, 42. *Master . . .*] *M. Lorenzo, M. Lorenzo,* Q 1; *M. Lorenzo & M. Lorenzo* Q 2; *M. Lorenzo, & M. Lorenzo,* F 1; *M. Lorenzo, & M. Lorenza* F 2; *M. Lorenzo, & Mrs. Lorenza,* F 3. 43. *hollaing*] Malone; *hollowing* Q, F. 48. Exit] Exit Clo. Capell; omitted Q, F. 48, 49. *morning.* Lor. *Sweet soul, let's in*] *morning, sweete soule.* Loren. *Let's in* Q, F; *morning, sweet love.* Lor. *Let's in* F 2.

35. *nor . . . not*] Theobald got rid of the double negative at the expense of the rhythm, by reading "nor have we yet heard from him."

39. *Sola . . .*] imitating a post-horn (Staunton), but see *Love's Labour's Lost,* IV. i. 151, where "sola" is Costard's answer to a shout within. As usual Launcelot's language is incongruous, "sola" being used in calling to men, "wo," in calling to horses. "Ho," when not used as "Oh," usually means "stop!" cf. its use as a substantive, Brome, *Antipodes,* v. vii.: "There is no ho with them."

41. *Master . . . Mistress Lorenzo*] This reading is very doubtful. Furness accounts for the "&" of Q 2 by supposing it a misprint for "?". The Clarendon Edd. point out that in line 46, Launcelot says "Tell him" not "Tell them."

47. *horn*] Cf. *John,* I. i. 219 (Craig); *The Untrussing of the Humorous Poet:* "The king will hang a horn about thy neck And make a post of thee"; Ben Jonson, *Silent Woman,* II. ii.: *Enter* Truewit *with his horn.* "I had no other way to get in but by feigning to be a post."

Lor. Sweet soul, let 's in, and there expect their coming.
And yet no matter; why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.
[*Exit Stephano.*
How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:

51. *Stephano*] *Stephen* Q 2, F; *I*] omitted F. 53. Exit . . .] Theobald. 56. *ears: soft stillness*] *eares soft stilnes*, Q, F. 59. *patines*] Malone; *pattens* Q 2, F; *pattents* Q 1; *patterns* F 2.

49. *Sweet soul*] Tyrwhitt (not Malone as in Cambridge and Furness's edd.) should have the credit of returning here to the "soul" of Q, F. Rowe was the first to divide the speeches correctly, but he read "love" (F 2–F) 4 for "soul."

49. *expect*] await.

51. *My friend*] "My good friend," Capell, in order to throw the accent on the first syllable of "Stephano."

56. *Creep*] Cf. Churchyard, *Worthies of Wales* (1587): "A music sweete, That through our eares shall creepe, By secret arte and lull a man asleepe" (Reed).

57. *Become*] *i.e.* befit.

57. *touches*] notes, from the use of the hand on the instrument; cf. *Two Gentlemen*, III. ii. 79: "For Orpheus' lute was strung with poets' sinews Whose golden touch could soften steel and stones." "Touch" was a technical term for "play"; see Chapman, *All Fools*, II. i.: "By heaven! this month I touch'd not a theorbo"—"Touch'd a theorbo? Mark the very word."

59. *patines*] plates, not necessarily golden; Levin, *Manipulus Vocabulorum*, translates by *patinæ*, "a garnysshe of pewter"; the words "of bright gold" are needed to indicate the colour. The objection that stars are really silver might be brought against most Latin and English poets. Words have their associations: Sophocles had to defend himself for calling a boy's face purple. Explanations are—(1) a round broad plate of gold borne in heraldry, Warburton; this, says Hunter, is a "bezant"; (2) the small flat dish or plate used with the chalice in the administration of the Eucharist. In the time of Popery and probably in the following age, it was commonly made of gold, Malone; (3) broken clouds, flaky disks of curdled gold, Furness. "Thick" seems conclusive against (2) and "inlaid" against (3). The meaning of "patine" must evidently be determined by the context, and the context is in favour of "stars," which may fairly be called plates or discs. The suggestion of size in "patines" is nullified by the impression of the distance. The scene is moon-lit, line 54, dark, line 66; at line 58 (Sit,

There 's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

63. *souls*] *sounds* Theobald, Warburton. 65. *it in*] *in it* Q 1, F. Enter . . .] Enter Music and Domesticks of Portia Capell.

Jessica . . .), we may suppose that the change takes place: the moon is clouded over, and the stars come out.

60–65.] All the stars [not the planets only] sing as they move, and the cherubim listen [or respond]. In immortal souls there is a like harmony, and unheard, for the flesh surrounds and deadens the sound. It is implied that if we do not hear the harmony within, much less can we hear the music of the spheres; or "Such harmony," etc., may be epexegetical of "sings," and, if so, the "immortal souls" are the orbs. Lorenzo's view is peculiar to himself or, at least, compounded of many simples. Its elements are—(1) an old belief that the planets produce a harmony as they move: their number and distances from the sun were compared to the number and differences in tone of the strings of the lyre, or, according to Quintillian, *Inst.* I. x. 12, a prehistoric fancy that the order of the universe suggested the lyre, was popularised by Pythagoras and his successors, who also attributed sound to its movements, "cum Pythagoras et eum secuti acceptam sine dubio antiquitus opinionem vulgaverint, mundum ipsum ratione esse compositum quam postea sit lyra imitata, nec illa modo contenti dissimillium concordia quam vocant ἁρμονίαμ, sonum quoque his motibus dederunt." Cf. Plutarch, *De re musica*, xliv. The Clarendon Edd. say that "the Platonic doctrine is here combined with reminiscences of Job xxxviii. 7: 'The morning stars sang together.'" It is even possible that the conclusion of the verse "the sons of God shouted for joy" suggested the cherubins; (2) a belief for which Farmer quotes Hooker, *E. P.* v., that "the soul itself by nature is, or hath in it harmony," this Plato rejects, *Phædo*, cap. xli.; (3) a belief that the soul's perceptions are dulled by the body, which Waller asserts with fervour, "The soul's worn cottage batter'd and decay'd Lets in new light thro' chinks that time has made." Malvolio thought otherwise. There is a curious anecdote in the *Book of Leinster*, of two friends who agreed that the first to die should return to the survivor. The promise was fulfilled, but the living man could not see or hear his friend till he was himself temporally relieved of his body. The music of the spheres is referred to in *Twelfth Night*, III. i. 121; *As You Like It*, II. vii. 6; *Antony and Cleopatra*, V. ii. 84.

62. *young-eyed*] Cf. Ezekiel i. 18, x. 12 (Verity, who refers to *Notes and Queries*, VII. ii. 323).

62. *cherubins*] cherubin is the French *chérubin*; cf. Ital. *cherubino*, not, as Furness says, "an English form of a Chaldee plural."

63. *souls*] "sounds" (Warburton), with which Johnson compares Milton [*Ad Patrem*, 35–37), "Immortale melos et inenarrabile carmen," but suggests that we might read "in th' immortal soul," and that "harmony" may be "the power of perceiving harmony."

64. *muddy vesture*] Cf. Feltham, *Resolves*, II.: "mud-wall'd Man."

65. *close it in*] *i.e.* the harmony

Enter Musicians.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet

66. *with a*] *with him a* Q 1. 68. Music] Musicke playes Q 1, play Musique Q 2, Play musicke (after line 69) F. 69. *I am*] *I'm* Pope. 75. *but hear perchance*] *perchance but heare* Q 1. 79. *therefore*] *thus* Pope; *poet*] *poets* Keightley.

within us, Collier and others understand "it" of the soul.

65. *we cannot hear it*] (1) the harmony of the soul. This is what Lorenzo says, but it may imply *a fortiori* (2) the music of the spheres (Theobald, who quotes Macrobius, "quia major Sonus est quam ut aurium recipiatur angustiis," the sound is too great, the ear too small). See also the wonderful conclusion of Chaucer's *Troilus*, for the new powers of the soul after death: "And whan that he was slayn in this manere . . . he saw with full avysement The erratik sterres, hearkenynge armonge With sownes fulle of hevenish melodye."

68. *draw her home*] Malone refers to "the custom of accompanying the last waggon-load, at the end of harvest, with rustic music."

72. *race*] breed (Schmidt); cf. Cotgrave, *Fr. Dict.*: "Haras: m. A Race; horses and mares kept only for breed." Here, however, it seems synonymous with "herd"; cf. Fletcher, *Double Marriage*, I. i.: "The races of our horses he takes from us, Yet keeps them in our pastures."

72. *unhandled*] Cf. *Tempest*, IV. i. 176: "Then I beat my tarbor; At which, like unback'd colts, they prick'd their ears, Advanc'd their eyelids, lifted up their noses, As they smelt music" (Malone).

77. *mutual*] common, perhaps, simultaneous; cf. *Midsummer-Night's Dream*, IV. i. 122: "one mutual cry."

79. *the poet*] perhaps Ovid, *Met.* x. 86 *seq.*; xi. 1.

Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

Enter PORTIA *and* NERISSA.

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.
Ner. When the moon shone, we did not see the candle.
Por. So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by, and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!
Ner. It is your music, madam, of the house.
Por. Nothing is good, I see, without respect:

80. *trees*] *teares* F 2. 82. *the*] omitted F. 87. *Erebus*] F 2, *Terebus* Q, *Erobus* F. 88. Enter . . .] Enter Nerissa and Portia Q 1. 97.] Musicke F, omitted Q. 98. *your* . . . *the*] *the* . . . *your* Rowe.

80. *Orpheus*] See Chaucer, *Boethius*, III.: "The poet of Trace, Orpheus . . . makid, by his weeply songes, the wodes, moevable, to rennen"; cf. Quintillian, *Inst.* I. 8: "non feras modo sed saxa etiam silvasque duxisse," etc.

83. *The man* . . .] *e.g.* Shylock (possibly), II. v. 29, and Cassius, *Julius Cæsar*, I. ii. 204.

85. *spoils*] acts of pillage, as in *Henry V.* III. iii. 25.

94. *substitute* . . . *king*] Lorenzo . . . Bassanio.

99. *without respect*] without regard to its setting; if it is not in keeping with its circumstances and surroundings, or as Staunton explains, "when the mind is pre-engaged"; cf. "When neither is attended," line 103.

Methinks, it sounds much sweeter than by day
Ner. Silence bestows that virtue on it, madam.
Por. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd! [*Music ceases.*
Lor. That is the voice,
Or I am much deceiv'd, of Portia.
Por. He knows me as the blind man knows the cuckoo,
By the bad voice.
Lor. Dear lady, welcome home.
Por. We have been praying for our husbands' welfare,
Which speed, we hope, the better for our words.
Are they return'd?

101. *that*] *the* Rowe, ed. 2. 109. *ho!*] *how* Q, F; *hoa!* Malone. 110. Music ceases] omitted Q. 112, 113.] Two lines, ending *knowes . . . voyce* Q 1; prose F. 114. *husbands' welfare*] *husbands welfare* Q 2, F; *husband health* Q 1.

103. *attended*] listened to; cf. *Cymbeline*, I. vi. 142. Furness explains, "It is by its fit 'season' [cf. line 107] that the lark and the nightingale must be 'attended' in order to receive their right praise."

104. *The nightingale*] Here and in *Lucrece*, 1142, Shakespeare speaks as if the nightingale did not sing by day.

105, 106.] Matthew Arnold has a fine application of this thought to literature, *Bacchanalia*, II.: "Now strifes are hushed our ear doth meet Ascending clear the bell-like fame Of this or that down-trodden name."

109. *Peace, ho!*] Malone cites in favour of "Hoa!" (his emendation of "how" Q, F), *As You Like It*, V. iv. 131; *Measure for Measure*, I. iv. 6; *Romeo and Juliet*, IV. v. 65. Boswell prefers the old reading: "How, as Johnson observes, is sometimes used as a mere affirmative."

114. *welfare*] Perhaps "healths" (Pope) sounds better.

115. *Which speed*] "which" here refers to "husbands'," but if Pope's reading is adopted, "healths" may be the antecedent.

Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
Por. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you. [*A tucket sounds.*
Lor. Your husband is a hand; I hear his trumpet.
We are no tell-tales, madam; fear you not.
Por. This night methinks is but the daylight sick;
It looks a little paler: 'tis a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their Followers.*

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.
Por. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me:
But God sort all! You are welcome home, my lord.
Bass. I thank you, madam. Give welcome to my friend:
This is the man, this is Antonio,

118. *in*] omitted Pope. 121. A tucket sounds] omitted Q. 131. *for*] *from* F 2. 132. *You are*] *y' are* Q 1, *you're* Pope.

121. tucket] *Toccato*, Ital., a flourish of trumpets (Steevens).

122. *trumpet*] A visitor was sometimes so announced; see Marston, *Antonio and Mellida*, Pt. I. Act v., "'what might import this florish?' Enter Andrugio."

127. *We should hold day . . .*] *i.e.* Night with you would be day; cf. Marston, *Insatiate Countess*, III. i.: "Darken the world, earth's queen, get thee to bed: The earth is light while those two stars are spread: Their splendour will betray me to men's eyes. Vaile thy bright face."

129. *light*] A common quibble; cf. *Insatiate Countess*, I. i.: "By this bright light that is deriv'd from thee" —"So, sir, you would make me a very light creature" (Steevens).

132. *sort*] arrange, dispose; cf. *Richard III.* II. iii. 36.

To whom I am so infinitely bound.
Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
Ant. No more than I am well acquitted of,
Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
Gra. [*To Nerissa.*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.
Por. A quarrel, ho, already! what 's the matter?
Gra. About a hoop of gold, a paltry ring
That she did give me, whose poesy was
For all the world like cutlers' poetry
Upon a knife, "Love me, and leave me not."
Ner. What talk you of the poesy, or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,

136. *sense*] *sense'* [plural] Hudson (Walker conj.). 142. To Nerissa] Rowe. 148. *me*] *to me* Collier, ed. 2 (Steevens conj.). 148, 151. *poesy*] *poesie* Q 1, *Poesie* F, *posie* Q 2. 152. *it*] omitted Q 2. 153. *your*] *the* F.

136. *in all sense*] Either (1) in all reason (Clarendon Edd), or (2) in every sense of the word, "sense" being for "senses."

141. *breathing courtesy*] Cf. "courteous breath," II. ix. 89.

148. *me*] to me (Steevens conj.). Keightley would read "poesy" as a trisyllable. The pause before "whose" may complete the metre.

148. *poesy*] motto; see *Art of English Poesie* (Arber, p. 72): "cxxx. Of short Epigrames called Posies . . . we call them posies and do paint them now a dayes upon the backe sides of our fruite trenchers of wood, or use them as devices in rings and armes, and about such courtly purposes."

150. *leave*] give away; cf. lines 172, 196; and *Two Gentlemen*, IV. iv. 79: "It seems you loved her not, to leave her token" (Staunton).

You should have been respective and have kept it.
Gave it a judge's clerk! no, God 's my judge,
The clerk will ne'er wear hair on 's face that had it.

Gra. He will, an if he live to be a man.

Ner. Ay, if a woman live to be a man.

Gra. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,
A prating boy, that begg'd it as a fee:
I could not for my heart deny it him.

Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it; and here he stands:
I dare be sworn for him he would not leave it,

157. *no . . . judge*] *but wel I know* F. 158. *on's*] Q, F; *on his* Capell. 159. *an*] Pope; *and* Q, F. 160. *Ay*] Pope; *I* Q, F; *If* F 2. 162, 261. *scrubbed*] *stubbed* Warton conj. 166. *to*] *too* Q 1, F. 167. *wife's*] *wives* Q, F. 169. *so riveted*] *riveted* Pope, *riveted so* Capell.

156. *respective*] not, as usually, "respectful (Steevens), but "regardful" (M. Mason), *sc.* of the circumstances under which you received it; cf. *Romeo and Juliet*, III. i. 128: "Away to heaven, respective lenity!"

162. *A kind of boy . . .*] This description seems to leave Nerissa speechless for the moment; it is resented, line 261.

162. *scrubbed*] Warton conjectured "stubbed," as used of unfledged birds; "stub" is a rudimentary feather, see *Eng. Dialect Dict.*, Stub, 6; but "scrubbed" means "stunted" (Steevens); "scrub" is the same as "shrub." Dyce compares Cotgrave, "Marpaut. An ill-favoured scrub, a little ouglie or swartie wretch." Had "stubbed" been the reading, it would be better explained "stumpy."

166. *to*] "too" (F). Abbott says that "too" occurs so commonly in the Folio in the phrase "I am too blame," that it seems to require more explanation than a simple confusion between "to" and "too"; but "too" is found for "to" and "to" for "too" in other books and in other phrases. "Blame" seems, however, to be an adjective in *1 Henry IV.* III. i. 177: "In faith, my lord, you are too wilful-blame."

169. *And so riveted*] Pope omitted "so." Dyce (ed. 3) says it is repeated by mistake from line 167. Capell transposed—"and riveted so."

Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
An 'twere to me, I should be mad at it.

Bass. [*Aside.*] Why, I were best to cut my left hand off,
And swear I lost the ring defending it.

Gra. My Lord Bassanio gave his ring away
Unto the judge that begg'd it, and indeed
Deserv'd it too: and then the boy, his clerk,
That took some pains in writing, he begg'd mine;
And neither man nor master would take aught
But the two rings.

Por. What ring gave you, my lord?
Not that, I hope, which you receiv'd of me.

Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it; it is gone.

Por. Even so void is your false heart of truth.
By heaven, I will ne'er come in your bed
Until I see the ring.

Ner. Nor I in yours
Till I again see mine.

Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,

175. *a*] omitted Dyce, ed. 2 (Walker conj.). 176. *An*] Theobald; *And* Q, F. 177. Aside] Theobald. 189. *Even*] *And even* F 2. 191, 192. *Nor . . . mine*] One line F.

175. *unkind a cause*] Dyce omits kind," as in *Lear*, III. iv. 73. "*a*," Walker conj., who accents "ún-

When nought would be accepted but the ring,
You would abate the strength of your displeasure.
Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleas'd to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe:
I 'll die for 't but some woman had the ring.
Bass. No, by mine honour, madam, by my soul,
No woman had it: but a civil doctor,
Which did refuse three thousand ducats of me,
And begg'd the ring; the which I did deny him,
And suffer'd him to go displeas'd away,
Even he that had held up the very life
Of my dear friend. What should I say, sweet lady?
I was enforc'd to send it after him;
I was beset with shame and courtesy;
My honour would not let ingratitude

200. *Or*] *Of* Q 1. 201. *contain*] *retain* Pope. 209. *mine*] *my* Q. 211. *Which*] *Who* Pope. 213. *displeas'd away*] *away displeasd* Q 1. 214. *had held up*] *did uphold* Q 1.

199. *virtue*] power; cf. III. ii. 173: "Let it presage," etc.; and *Coriolanus*, V. ii. 12: "The virtue of your name Is not here passable."

201. *contain*] retain. Malone compares Florio's *Montaigne*, II. iii.: "Why dost thou complain against this world? It doth not contain thee . . . to die there wanteth but will."

206. *ceremony*] a sacred thing. "In Hakluyt's *Voyages*, quoted by Richardson, a crucifix is called a ceremony" (Clarendon Edd.).

210. *civil doctor*] a doctor of civil law; see Dekker (Pearson, vol. ii. p. 249): "Your civil Doctor, Doctor Paridell" (who is a lawyer); so "Civil Lawyers," Brome, *Covent Garden Weeded*, II. i.

So much besmear it. Pardon me, good lady,
For, by these blessed candles of the night,
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor.

Por. Let not that doctor e'er come near my house.
Since he hath got the jewel that I lov'd,
And that which you did swear to keep for me,
I will become as liberal as you;
I 'll not deny him any thing I have;
No, not my body, nor my husband's bed.
Know him I shall, I am well sure of it:
Lie not a night from home; watch me like Argus:
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,
I 'll have that doctor for my bedfellow.

Ner. And I his clerk; therefore be well advis'd
How you do leave me to mine own protection.

Gra. Well, do you so: let not me take him then;
For if I do, I 'll mar the young clerk's pen.

Ant. I am the unhappy subject of these quarrels.

Por. Sir, grieve not you; you are welcome notwithstanding.

Bass. Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself—

Por. Mark you but that!

220. *For*] *And* F. 221. *think*] *think*, Theobald. 223. *e'er*] Rowe; *ere* Q, F. 230. *Argus* F 2; *Argos* Q, F. 233. *that*] *the* F; *my*] *mine* Q 2. 239.] Two lines, the first ending *you* F; *you are*] *you're* Dyce, ed. 2.

220. *candles*] See *Romeo and Juliet*, III. v. 9; *Macbeth*, II. i. 5.

230. *like Argus*] *i.e.* with a hundred eyes, as Argus watched. See Ovid, *Met.* I. 625.

In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there 's an oath of credit.

Bass. Nay, but hear me;
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Ant. I once did lend my body for his wealth,
Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Por. Then you shall be his surety. Give him this,
And bid him keep it better than the other.

Ant. Here, Lord Bassanio; swear to keep this ring.

Bass. By heaven! it is the same I gave the doctor.

Por. I had it of him: pardon me, Bassanio,
For, by this ring, the doctor lay with me.

Ner. And pardon me, my gentle Gratiano,
For that same scrubbed boy, the doctor's clerk,
In lieu of this last night did lie with me.

Gra. Why, this is like the mending of highways
In summer, where the ways are fair enough.
What! are we cuckolds ere we have deserv'd it?

244. *my*] *mine* F 2. 249. *his*] *thy* F, *the* or *that* Grant White conj. 250. *husband's*] *husband* Q 1. 258. *me*] omitted F. 262. *this*] *thee* Grant White. 264. *where*] *when* Singer, ed. 2 (Collier MS.).

246. *oath of credit*] laughingly ironical, for "double" may be either twofold or deceitful.

249. *wealth*] "weal," Theobald, though he knew they were the same, and even compared "common weal" and "commonwealth."

250. *Which*] my body; the Clarendon Edd. make it equivalent to "the loan of my body," others refer it to "wealth" in the previous line.

262. *this*] "thee" (Grant White); but "in lieu of" is "in return for," as often.

264. *where*] "when," Collier (MS. and ed. 2), but "where" means "when" in *Lucrece*, 486; *As You Like It*, II. iii. 60.

Por. Speak not so grossly. You are all amaz'd:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa there, her clerk: Lorenzo here
Shall witness I set forth as soon as you
And even but now return'd; I have not yet
Enter'd my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect: unseal this letter soon;
There you shall find three of your argosies
Are richly come to harbour suddenly.
You shall not know by what strange accident
I chanced on this letter.
Ant. I am dumb.
Bass. Were you the doctor and I knew you not?
Gra. Were you the clerk that is to make me cuckold?
Ner. Ay; but the clerk that never means to do it,
Unless he live until he be a man.
Bass. Sweet doctor, you shall be my bedfellow:
When I am absent, then lie with my wife.
Ant. Sweet lady, you have given me life and living,
For here I read for certain that my ships
Are safely come to road.
Por. How now, Lorenzo!
My clerk hath some good comforts too for you.
Ner. Ay, and I 'll give them him without a fee.

272. *even but*] *but ev'n* F. 288. *road*] Pope; *Rode* Q, F; *Rodes* F 2; *Rhodes* F 3.

286. *life and living*] used somewhat as "health and wealth." For "living," cf. Greene, *Menaphron* (Arber, p. 23): "fell either unto pleasures or labours as their living [means] or content allowed them."

There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.
Lor. Fair ladies, you drop manna in the way
Of starved people.
Por. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
Gra. Let it be so: the first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day:
But were the day come, I should wish it dark,
That I were couching with the doctor's clerk.
Well, while I live I 'll fear no other thing
So sore as keeping safe Nerissa's ring. [*Exeunt.*

296. *I am*] *Ime* Q 1. 297. *Let us*] *let's* Q 1. 298. *upon*] *on* Rowe; *inter'gatories*] Capell, *interr'gatories* Theobald, *intergotories* Q, *intergatories* F, *interrogatories* F 3. 300. *inter'gatory*] *intergotory* Q 1, *intergory* Q 2, *intergatory* F 1, *interrogatory* F 3. 303. *bed now,*] Q 1, *bed now* Q 2, *bed, now* F. 305. *That*] *Till* Q 2, F; *doctor's*] omitted Q 1.

298. *charge . . . inter'gatories*] In *Shakespeare's Legal Acquirements* Lord Campbell says: "In the Court of Queen's Bench when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories' he is made to swear that he will 'answer all things faithfully.'" The expression was used of any searching examination. See Dekker, *Newes from Hell* (Grosart, ii. 95): "Notwithstanding, having examined him upon Interrogatories, and thereby sifting him to the very bran," etc. Hooker applies "interrogatories" to the questions in the Office of Baptism, *E. P.* v. Professor Dowden refers to "Articles of Examination of Ralf Sheldon, Esq.," a series of questions drawn up by Bacon, and given by Spedding to explain what "an examination upon interrogatories really was" (Spedding's Bacon, *Life and Letters*, vol. i. p. 318).

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